CURRENT BIOGRAPHY
1969

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CURRENT
BIOGRAPHY
YEARBOOK
1969

CURRENT BIOGRAPHY YEARBOOK

1969

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PREFACE

The aim of CURRENT BIOGRAPHY YEARBOOK 1969, like that of the preceding volumes in this series of annual dictionaries of contemporary biography, is to provide the reference librarian, the student, or any researcher with brief, objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over.

CURRENT BIOGRAPHY YEARBOOK 1969 carries on the policy of including new and updated biographical sketches that supersede earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by CURRENT BIOGRAPHY writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for CURRENT BIOGRAPHY YEARBOOK. To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the main source of direct information.

In the back of the volume under *Organizations* can be found the names of men and women who head organizations. Persons who are not professional authors but who have written books are listed under *Nonfiction* or *Literature* in addition to their vocational fields. The annual bestowal of Nobel Prizes and other significant awards has added articles about their winners to the volume.

The pages immediately following contain: *Explanations; Key to Reference Abbreviations; Key to Pronunciation;* and *Key to Abbreviations.* The indexes at the end of the volume are *Biographical References; Periodicals and Newspapers Consulted; Classification by Profession;* and *Cumulated Index*, 1961-1969. The 1940-1950 index can be found in the 1950 yearbook, and the 1951-1960 index, in the 1960 yearbook. A *Necrology* of persons whose biographies have appeared in previous volumes can be found at the back of the book.

For their assistance in preparing CURRENT BIOGRAPHY YEARBOOK 1969 I should again like to thank the associate editors.

Charles Moritz

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Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Niemöller, (Friedrich Gustav Emil) Martin means that he is usually referred to as Martin Niemöller. When a professional name is used in the heading, as for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References,* found in the rear of this volume.)

Key to Reference Abbreviations

References to newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post,* volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted,* found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je
July—Jl
August—Ag
September—S
October—O
November—N
December—D
Journal—J
Magazine—Mag
Monthly—Mo
Weekly—W
Portrait—por
Review—R

KEY TO PRONUNCIATION

ā	āle
â	câre
a	add
ä	ärm
ē	ēve
e	end
g	go
ī	īce
i	ill
k	German ch as in *ich* (iᴋ)
ɴ	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôɴ).
ō	ōld
ô	ôrb
o	odd
oi	oil
o͞o	o͞oze
o͝o	fo͝ot
ou	out
th	*th*en
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* (zhû), German ö, oe, as in *schön* (shûn), *Goethe* (gû'te)
u	tub
ü	Pronounced approximately as ē, with rounded lips: French u, as in *menu* (mē-nü); German ü, as in *grün*
ə	the schwa, an unstressed vowel representing the sound that is spelled a as in sofa e as in fitted i as in edible o as in melon u as in circus
zh	azure
' =	main accent
" =	secondary accent

KEY TO ABBREVIATIONS

AAAA	Amateur Athletic Association of America
A.A.U.	Amateur Athletic Union
ABA	American Bar Association
ABC	American Broadcasting Company
A.C.L.U.	American Civil Liberties Union
ADA	Americans for Democratic Action
AEC	Atomic Energy Commission
AEF	American Expeditionary Force
AFL	American Federation of Labor
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
ALA	American Library Association
AMA	American Medical Association
A.P.	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASNE	American Society of Newspaper Editors
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAA	Civil Aeronautics Administration
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
C.E.D.	Committee for Economic Development
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
CIO	Congress of Industrial Organizations
C.M.G.	Companion of (the Order of) St. Michael and St. George
Com.	Commodore
CORE	Congress of Racial Equality
D.A.R.	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
DEW	Distant Early Warning Line
D.F.C.	Distinguished Flying Cross
D.J.	Doctor of Jurisprudence
D.Lit.	Doctor of Literature
D.Mus.	Doctor of Music
DP	Displaced Person
D.Pol.Sc.	Doctor of Political Science
D.Sc.	Doctor of Science
D.S.C.	Distinguished Service Cross
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
ECA	Economic Cooperation Administration
ECOSOC	Economic and Social Council

EDC	European Defense Community
ERP	European Recovery Program
ESA	Economic Stabilization Administration
FAO	Food and Agriculture Organization
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FEPC	Fair Employment Practice Committee
FHA	Federal Housing Administration
FOA	Foreign Operations Administration
FPC	Federal Power Commission
FSA	Federal Security Agency
FTC	Federal Trade Commission
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight Grand Cross of the Bath
G.O.P.	Grand Old Party
H.M.	His Majesty; Her Majesty
ICA	International Cooperation Administration
ICBM	Intercontinental Ballistic Missile
ICC	Interstate Commerce Commission
I.C.F.T.U.	International Confederation of Free Trade Unions
IGY	International Geophysical Year
I.L.A.	International Longshoremen's Association
I.L.G.W.U.	International Ladies' Garment Workers' Union
I.L.O.	International Labor Organization
INS	International News Service
IRO	International Refugee Organization
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) the British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
L.H.D.	Doctor of Humanities
Litt.D.	Doctor of Letters
LL.B.	Bachelor of Laws
LL.D.	Doctor of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration
MBS	Mutual Broadcasting System
M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
METO	Middle East Treaty Organization
MGM	Metro-Goldwyn-Mayer
M.Lit.	Master of Literature
M.P.	Member of Parliament
M.P.P.D.A.	Motion Picture Producers and Distributors of America
MRP	Mouvement Républicain Populaire

MSA	Mutual Security Agency
M.Sc.	Master of Science
Msgr.	Monsignor, Monseigneur
NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NAM	National Association of Manufacturers
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBC	National Broadcasting Company
NEA	National Education Association
NLRB	National Labor Relations Board
N.M.U.	National Maritime Union
NRA	National Recovery Administration
NRPB	National Resources Planning Board
NYA	National Youth Administration
O.A.S.	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OCD	Office of Civilian Defense
OEEC	Organization for European Economic Cooperation
OPA	Office of Price Administration
OPM	Office of Production Management
OWI	Office of War Information
P.E.N.	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D.	Doctor of Philosophy
PWA	Public Works Administration
Q.C.	Queen's Counsel
RAF	Royal Air Force
RCA	Radio Corporation of America
REA	Rural Electrification Administration
RFC	Reconstruction Finance Corporation
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps
SAC	Strategic Air Command
SCAP	Supreme Command for the Allied Powers
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
SHAEF	Supreme Headquarters, Allied Expeditionary Force
SHAPE	Supreme Headquarters, Allied Powers Europe
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology
TVA	Tennessee Valley Authority
T.W.U.A.	Textile Workers Union of America
UAR	United Arab Republic
U.A.W.	United Automobile, Aircraft, and Agricultural Implement Workers of America
UMT	Universal Military Training
U.M.W.A.	United Mine Workers of America
U.N.	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UNRRA	United Nations Relief and Rehabilitation Administration
U.P.I.	United Press and International News Service
USO	United Service Organizations
U.S.S.R.	Union of Soviet Socialist Republics
U.S.W.A.	United Steel Workers of America
VA	Veterans Administration
V.F.W.	Veterans of Foreign Wars
W.F.T.U.	World Federation of Trade Unions
WHO	World Health Organization
WMC	War Manpower Commission
WPA	Work Projects Administration
WPB	War Production Board
YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association

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ABRAMS, CHARLES

Feb. 16, 1902- City planner; lawyer
Address: b. School of Architecture, Columbia University, New York 10027; h. 18 W. 10th St., New York 10011

Among the world's leading housing consultants is Charles Abrams, chairman of the Division of Urban Planning in Columbia University's School of Architecture. Abrams, who was once described in a New York *Times* Man-in-the-News profile as a "champion of the urban dweller and the pedestrian," came to his current profession through the practice of law and the ownership of property in Manhattan's Greenwich Village, where he pioneered in preserving and renewing the quaint character of buildings and streets in the 1920's and 1930's. A restless man of protean energy, Abrams has throughout his career combined positions as an official or consultant in private, governmental, and international agencies with university lecturing. He taught at the Massachusetts Institute of Technology from 1957 to 1965, and in 1968-69 he was on leave of absence from Columbia University to fill the Williams Professorship of City Planning in the Harvard University School of Design.

The youngest of four children in an Orthodox Jewish family, Charles Abrams was born in Vilna, Poland on February 16, 1902 to Abraham and Freda (Rabinowitz) Abrams. When Charles was two the Abrams family immigrated to the United States and settled in the teeming, polyglot Williamsburg section of Brooklyn. With his brothers, Joseph (now deceased) and Ralph, and his sister, Esther, he was raised in a three-room cold-water flat in Williamsburg, across the street from the portable stand where his father eked out a bare subsistence as a sidewalk vendor of pickles and herring. In an interview with Bernard Taper for a two-part profile in the *New Yorker* (February 4 and 11, 1967), Abrams remembered his father as a "noble" man who comported himself in such a way that "even the sale of a miserable pickled herring became somehow a courtly and humane transaction," and his mother as a woman totally devoted to her children and consumed with concern that they "make something of themselves." Abrams told Taper that his childhood was generally a happy one, free of any consciousness that his environment might be considered squalid.

CHARLES ABRAMS

When he was nine Abrams began working after school to supplement the family income. As a student at Eastern District High School in Brooklyn he worked successively as a part-time lamplighter for the Brooklyn Union Gas Company and as a full-time Western Union night clerk. Somehow he still found time for extracurricular public speaking at the school.

On graduating from high school, in 1918, Abrams decided to study law, chiefly because he would be able to work days while taking evening classes at Brooklyn Law School. While in law school he worked briefly as an office boy for the Manhattan law firm of McLaughlin & Stern and for three years as clerk to Arthur Garfield Hays, a dynamic, adventuresome lawyer with a lucrative practice who was then serving as general counsel for the fledgling American Civil Liberties Union. Hays's spirit and example had a profound effect on Abrams. "Like Hays," Bernard Taper wrote in his *New Yorker* profile, "he wanted to be a fighter for unpopular social causes, and, also like Hays, not an impecunious one."

In 1922 Abrams received his LL.B. degree and a year later he was admitted to the bar. With money borrowed from Arthur Garfield Hays he opened a law office in Manhattan in partnership with another young lawyer, Bernard Botein, later the presiding justice of the New York State Supreme Court's appelate division for New York and Bronx counties. Within five years the two partners were each earning more than $25,000 annually.

In 1928 Abrams moved into Greenwich Village, the section of Manhattan where he still lives. In the late 1920's and early 1930's, when the Village was in its artistic and bohemian heyday, Abrams belonged to a group of Village intellectuals, headed by the writer and lecturer V. F. Calverton, who met regularly for radical social and literary discussions. A show-businessman manqué, attracted then as now to the theatre and to Tin Pan Alley, he numbered among his friends Ira Gershwin, Oscar Levant, B. G. De Silva, E. Y. Harburg, and Broadway writers and producers. He provided lyricist Gershwin with the legal language that went into "Whereas," the Presidential impeachment song in Gershwin's musical *Of Thee I Sing*.

During the same period Abrams speculated heavily in property in Greenwich Village, which was then selling cheap. Acquiring about seventy-five pieces of property, he replaced the buildings that were beyond salvage, renovated others, and converted stables and lofts into studios and apartments, contributing significantly to the development of the Village as it is known today, particularly along Eighth Street.

In 1933 Mayor Fiorello LaGuardia appointed Abrams and two other lawyers, Carl Stern and Ira Robbins, to draw up a new state housing bill. The result was the Municipal Housing Authorities Law, the first public housing law in the United States. His work on the legislation made Abrams see how bad—and unnecessary—slums were, and left him with the determination to do something to improve conditions.

From 1934 to 1937 Abrams served as counsel to the New York City Housing Authority. In that position he prepared and won the Muller case, the test case in which the city established its right of eminent domain in acquiring housing sites. In 1936 Abrams began a twenty-four-year tenure as a lecturer on housing and land economics at the New School for Social Research in New York City, and later he lectured at the Massachusetts Institute of Technology, at the University of Pennsylvania, and other institutions. In the late 1930's and early 1940's he served as a consultant to the United States Housing Authority and other agencies, public and private, concerned with land use and housing; appeared as an expert witness before local and federal legislative committees; and wrote on housing for the *Nation* and the *New Leader*.

In 1939 Harper published Abrams' first book, *Revolution in Land* (Harper, 1939), a study of land ownership structure in the United States. In the book Abrams described the disorganization of land ownership in comparison with other industries and the resultant debt, waste, and over-capitalization. Lewis Mumford hailed Abrams as the most important voice on the social occupancy and control of land since Henry George, and B. M. Gross in the *Nation* (January 27, 1940) praised the book's "liveliness and fluidity of expression." His second book was *The Future of Housing* (Harper, 1946), a study of home building and home ownership in the United States.

From 1947 to 1949 Abrams wrote for the New York *Post* a regular housing column in which he agitated against slums and segregation and for expanded city housing programs. His abrasive columns goaded the city into action on several occasions, the most notable of them in 1948, when the city adopted his plan for a middle-income public housing program that would be self-supporting. Under the program, 30,000 apartments worth $100,000,000 were built, without cash subsidy, over two decades.

One of the most important of the court cases that Abrams pleaded without fee was Dorsey vs. Stuyvesant Town, in 1947. Stuyvesant Town, a Manhattan apartment development built and owned by the Metropolitan Life Insurance Company, was then renting apartments only to whites, and Abrams represented three Negroes who had been refused apartments. He lost the case in the Court of Appeals, but the position he took in pleading it—that government-aided landlords are publicly responsible—was incorporated into the New York State Housing Law of 1950. Later New York legislation outlawed racial and religious discrimination in all housing, whether public or private.

When W. Averell Harriman took office as Governor of New York in 1954 he appointed Abrams State Rent Administrator. (Although he dislikes rent control, because of the threat it poses to private initiative, Abrams considers it necessary in periods of acute housing shortage.) The following year he moved into the post of chairman of the New York State Commission against Discrimination. In the same year Harper published his book *Forbidden Neighbors: A Study of Prejudice in Housing*, of which Nathan Straus wrote in the *Saturday Review* (April 2, 1955): "It is a crusading book—quietly so, with the facts given in smooth, readable prose, presenting the case without pleading by the author. The role played by government agencies—local, state, and Federal—in promoting and sustaining segregation in housing is revealed in all its naked ugliness." Under Abrams, the New York State Commission against Discrimination tripled its case load and successfully sought the cooperation of local and federal agencies strengthening the effectiveness of the New York State anti-discrimination law. He headed the commission until Governor Harriman left office in 1959.

During the 1950's and early 1960's Abrams was sent by the United Nations to investigate and advise on housing problems in several countries, including Turkey, Ghana, Pakistan, the Philippines, Bolivia, Ireland, Japan, Nigeria, and Kenya. Avoiding a rigid Western approach, Abrams tried to arrive at solutions appropriate to local situations. In Ghana, for example, the government was planning to buy expensive prefabricated houses for large numbers of people who had migrated from rural to urban areas. Abrams pointed out that the new urbanites were accustomed to building their own houses, and needed only prefabricated roofs, doors, and windows to facilitate the task, and a "roof loan" fund was established at his suggestion. Ernest Weissman, a Yugoslav architect working with the United Nations, said of the plan: "It is so simple, yet only someone with a flexible and original mind would have thought of it."

Two problems that Abrams encountered continually in his United Nations missions in underdeveloped countries were slum clearance and squatting. Regarding the first, he warned, as quoted in the *New Yorker* interview, that demolition of old housing should follow, and never precede, the construction of new housing: "The worst aspects of slum life are overcrowding and excessive shelter cost. Demolition without replacement intensifies overcrowding and increases shelter cost." In approaching squatting, which he defined as "the trespass of desperation," he recommended that authorities temper legality with reasonableness, providing squatters with water and sewerage facilities if possible while making provision for them to gain ownership of the land eventually.

His United Nations experiences were summed up in his book *Man's Struggle for Shelter in an Urbanizing World,* published by the Joint Center for Urban Studies of the Massachusetts Institute of Technology and Harvard University in 1964. Barbara Ward, reviewing the book in the New York *Times Book Review* (August 2, 1964), wrote: "Quite apart from its intrinsic value, Charles Abrams' authoritative study . . . has the interest and excitement of being in large measure a pioneering work. . . . One of the greatest needs, as Mr. Abrams repeatedly reminds us, is a wholly new approach to the education of 'urbanists.' " Oscar Handlin, writing in the *Atlantic* (December 1965), called Abrams' next book, *The City Is the Frontier* (Harper, 1965), "the best survey we have of contemporary urban problems."

Abrams has headed the Division of Urban Planning in the Columbia University School of Architecture since 1965, and from 1965 to 1967 he was, in addition, director of the school's Institute of Urban Environment. After the student revolt at Columbia in 1968, Abrams told a reporter that if urban colleges do not render more community service they face the prospect of becoming irrelevant. "I think that if they do," he added, "it will help settle the student problem. The student wants to be involved."

On November 26, 1965 Mayor John V. Lindsay appointed Abrams chairman of a fourteen-member task force to draw up recommendations for combating the deteriorating housing situation in New York City. In January 1966 the task force issued a report proposing a single city housing administrator to have jurisdiction over all capital expenditures involving housing and urban renewal. As a result of its proposals, the New York City Housing and Development Administration was created.

Abrams' honors include the annual award of the League for Industrial Democracy (1954), the Brotherhood Award of the Catholic Interracial Council (1959), and the S. L. Strauss Memorial Award of the New York Society of Architects (1965). He is a member of the American Institute of Planners, the American Society of Planning Officials and the New York City Bar Association, and he is an honorary associate of the American Institute of Architects.

Charles Abrams and Ruth Davidson, a painter, were married on December 22, 1928. They have two daughters, Judith and Abby. Abrams is a stocky man, five feet eight inches tall and weighing 160 pounds. He has blue eyes and thinning grey hair. His boundless energy combines with a *joie de vivre* to remove any hint of the hectic from his ceaseless activity. Abrams' favorite recreations, as he himself lists them, are walking the streets of New York, playing chess, swimming, and "punning." In politics he is a Democrat, and in religion he has no affiliation.

In his *New Yorker* profile Bernard Taper describes Abrams thus: "[He] has a round, usually amiable face and a leisurely, rather shambling gait, which scarcely suggests that he is a person of remarkable drive and energy. . . . Abrams is an unconventional figure, with a personality pungently compounded of zeal, shrewdness, ingenuity, and ebullient humor. . . . His mouth is broad and expressive, and a cigar is usually clamped at a jaunty angle in one corner of it. . . . His eyes are heavy-lidded and as round as an owl's, and there are always several pensive wrinkles running across his forehead. He possesses a resonant voice, which he uses with considerable eloquence. . . . He is by nature an informal, convivial man, casual about details, unconcerned about protocol, and full of quips, wordplays, and extemporaneous jingles."

In *The City Is the Frontier* Abrams wrote: "A city, even an American city, is the pulsating product of the human hand and mind, reflecting man's history, his struggle for freedom, his creativity, his genius—and his selfishness and errors. It is the palimpsest on which man's story is written, the record of those who built a skyscraper or a picture window, fought a pitched battle for a play street, created a bookshop or a bakeshop that mattered."

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N Y Times p19 Ja 28 '59 por; p54 F 21 '67 por
New Yorker 42:39+ F 4 '67 por; 42:45+ F 11 '67 por
Who's Who in America, 1968-69

ALBRIGHT, IVAN (LE LORRAINE)

Feb. 20, 1897- Artist
Address: h. 47 Elm St., Woodstock, Vt. 05091

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1944.

The shadow of death on life, the corruption of the flesh, and moral decay are the subjects of the meticulously precise paintings of Ivan Albright. Perhaps the most patient, painstaking artist at work today, he sometimes uses the smallest brushes obtainable to perfect his minute details in pictures that impart the hues of decrepitude to textures of wood, glass, stone, cloth, flesh, and dust. Albright first attracted wide attention in 1943-44 with his portraits of spiritual dissolution for the film *The Picture of Dorian Gray.* Partly because he works slowly, devoting years to a masterpiece, he has exhibited comparatively little, but in 1964-65 he was given a major retrospective by the Art Institute of Chicago and the Whitney Museum of American Art in New York.

IVAN ALBRIGHT

Outside the mainstream of American painting, Albright seems independent of any past artistic tradition or contemporary movement and, with the possible exception of the so-called Chicago Monster School of Leon Golub, he has influenced none. By a technique of painting objects from many angles, or different vantages, he achieves a sense of motion and conflict in his pictures that accounts for much of their startling quality. The French painter Jean Dubuffet, himself no mean disturber of the artistic peace, called one of Albright's paintings "a striking example of a work that it is worth going to the ends of the earth to see" and went on to say, "There are few paintings as alarming as those of Albright. . . . They upset with one blow the ramparts of our tastes, our affectivity, our aversions."

Ivan Le Lorraine Albright is one of twin sons born to Adam Emory and Clara Amelia (Wilson) Albright in North Harvey, Illinois, a suburb of Chicago, on February 20, 1897. He comes by his craftsmanship naturally, as the descendant of a long line of master gunsmiths tracing their ancestry back to Andreas Albrecht (later known as Andrew Albright), who immigrated to Pennsylvania from Germany in 1750. During the heyday of the frontier the Albrights achieved particular distinction for their fine workmanship on the famed Kentucky rifle. Ivan's paternal grandmother was a direct descendant of Johannes Kepler, the seventeenth-century astronomer. His father, the first to break the tradition of family apprenticeship, studied under Thomas Eakins and went on to become a somewhat impressionistic painter of idyllic childhood scenes.

The artistic preferences of Adam Emory Albright were expressed in the middle names of his children. Ivan was called Le Lorraine after the romantic landscapist Claude Lorrain, but eventually he dropped his middle name because the French painter spelled his name without an "e." Malvin Marr, Ivan's twin, was named after the academician Carl von Marr, under whom his father had studied in Germany; and an older brother was given the middle name Murillo after the Spanish painter of winsome Madonnas and street urchins. The twins were ideal models for their father's sentimental scenes, and almost from infancy until they were sixteen they posed for countless hours as ragged barefoot boys fishing with string and bent pin. Much of the time they were not posing was spent in drawing, which they began to study at the age of eight under their father's rigorous direction.

By the time he graduated from New Trier High School in Winnetka, Illinois, in 1915, Albright had developed an aversion to painting and had acquired considerable skill in detailed drafting. Thinking that his talent might be best employed in architecture or engineering, he studied for one year, in 1915-16, at Northwestern University and for another, in 1916-17, at the University of Illinois. During World War I he was conscripted into the United States Army and was assigned in 1918 as a medical artist to Base Hospital Number 11 in Nantes, France. Although the scrupulously accurate watercolors and sketches of wounds that he made there differ radically from his later work, largely because of the spontaneity with which they were executed, the art critic Katharine Kuh sees a continuity. They remind her of growing plants, and she goes on to say in the *Saturday Review* (February 11, 1967), "Already the artist was rearranging nature to fit his needs. As later he was to invest the healthy world with encroaching decay, so now in a world of death he made death live." While in Nantes, Albright also studied at the École des Beaux Arts.

Albright returned to the United States in 1919 still undecided about a career. He did illustrations of brain surgery for a doctor he had met in France and then worked briefly in an architectural office and later in an advertising firm before deciding that both architecture and advertising were too commercial. In January 1920 he enrolled at the School of the Art Institute of Chicago, from which he graduated three years later with faculty honorable mention in life and portrait painting. He continued his study for another year, spending one term at the Pennsylvania Academy of Fine Arts in Philadelphia and another at the National Academy of Design in New York. Despite his rather formidable training, Albright was little influenced by any of his teachers. Even as a student, he made his individuality apparent. He disconcerted one of his teachers by laying a still-life arrangement on the floor and painting it from a chandelier angle. Overcoming the technical problems involved is said to have taken him six weeks.

An honorable mention for *Paper Flowers* at the 1926 Art Institute of Chicago Annual finally convinced Albright that he should commit himself to painting as a career. The following year he settled in Warrenville, Illinois, a small town not far from Chicago, where he, his father, and his twin brother (who paints under the pseudonym Zsissly) all maintained studios in an abandoned church. Success in real estate transactions made the family wealthy, so that Ivan Albright could afford to spend years on a single painting. He could also charge extremely high prices for his work since he was under no compulsion to make a sale.

For several years Albright produced what Daniel Catton Rich, former director of the Art Institute of Chicago, has characterized as "a procession of obsessed figures." His earliest portraits were of rugged neighborhood characters—a blacksmith or a lineman—posed in harsh light and executed in somber browns, lifeless tans, and faded blues. By 1928 his colors had become more garish and his style less broad, more concerned with details, and, according to Rich, "more terrifying in its realism." *Woman* (1928) is typical.

Continuing to concentrate on what he has called the "corrugated mush" of flesh, Albright began using long, literary titles to underscore his ironic intent. In 1930 he completed *Into the World There Came a Soul Called Ida,* a portrait of a massive, flabby prostitute primping. Executed in repulsive greens and purples with bilious yellow shadows, *Ida* created a furor when it was first exhibited but won Albright another honorable mention from the Art Institute of Chicago, in 1930. That year he also began *And God Created Man in His Own Image (Room 203),* completed in 1931, a study of an aging derelict undressing. Albright held his first one-man show at the Walden Book Shop in Chicago in 1930 and his first one-man museum show at the Art Institute of Chicago the following year.

With *Wherefore Now Ariseth the Illusion of a Third Dimension,* Albright shifted his attention in 1931 from portraits to still lifes. His still lifes, however, are not static, but are filled with objects that, he has said, "scream and work against their positions, against their size." He once explained his objective, as quoted in *Art News* (November 1964), "I hope to control the observer . . . to make him feel tossed around in every direction, to make him realize that objects are at war." To achieve that effect, Albright distorts perspective and paints various objects from various angles and in differing lights. There is no single point of view; "everything on the canvas is fighting."

Later in 1931 Albright began work on *That Which I Should Have Done I Did Not Do,* known as *The Door,* an eight-foot painting of a mortuary door mounted on a coffin and decorated with a funeral wreath. Its one touch of life is a woman's gnarled hand holding a lace handkerchief. Albright worked on his painting for a decade. To paint the bottom of the ceiling-high canvas he lay prone for two years and then cut a hole in the floor to make standing room. He prepared elaborate diagrams of the flowers, some of which he painted from above the ordinary line of vision and others from below. The door itself was painted from shifting perspectives. When the model he hired to pose for the hand gave up after a year of posing every Sunday, he made a plaster cast, "more spectral" than the hand itself, and wired it into place.

Completed in 1941, *The Door* is considered one of Albright's masterpieces. It was awarded a $500 prize at the Art Institute of Chicago and won the Temple Gold Medal at the Pennsylvania Academy. In 1942 Albright submitted it in the open competition of Artists for Victory at the Metropolitan Museum of Art in New York. Out of some 600 paintings selected from about 11,000 original entries, *The Door* won First Medal. It was also awarded the $3,500 purchase prize, which, however, Albright turned down because he put a higher value on the work. *The Door* is now owned by the Art Institute of Chicago.

In a return to portraiture Albright went to Hollywood with his twin brother in 1943 to paint a series of progressively more horrifying portraits depicting the moral degeneration of the title character in MGM's version of Oscar Wilde's *The Picture of Dorian Gray.* The final portrait invariably brought forth a shriek from audiences when it was shown on the screen. Just for the use of the series, which remained in his possession, Albright was paid a rumored $75,000. In 1946-47 he painted *The Temptation of Saint Anthony* for the United Artists film *The Private Affairs of Bel Ami.*

Meanwhile Albright had begun, in 1941, to work on another important still life, *Poor Room—There Is No Time, No End, No Today, No Yesterday, No Tomorrow, Only the Forever, and Forever, and Forever Without End,* known as *The Window.* Smaller than *The Door,* it is crammed with an alarming array of torn and broken objects, scattered or whirled about a disordered and distorted room, which is seen through a shattered window. To construct the model for *The Window* Albright built in his studio the moldy brick wall that forms the outside of the room and carefully assembled and arranged stones, pieces of wood, vases, embroidery and lace, lamps, flasks, framed paintings, wasps' nests, bits of bric-a-brac and whatnot, and a hand, which has pushed aside the curtain. While working on *The Window,* he kept the larger items on wheels so that he could shift them about the studio, and by an ingenious system of black window shades he was able to throw just the light he wanted on each object. Albright worked on *The Window* intermittently over a twenty-one-year period (from 1941 to 1943, from 1948 to 1955, and from 1957 to 1962). Possibly his finest painting, it won the $5,000 prize at the Dunn International Exhibition in Fredericton, Canada in 1963.

The retrospective exhibition that the Art Institute of Chicago and the Whitney Museum of American Art gave Albright in 1964-65 consisted of forty-three paintings and several lithographs, drawings, and sculptures, as well as pages from his medical sketchbooks. Reviewing the exhibition in the New York *Times* (February 7, 1965), John Canaday praised Albright as "a colorist of great power." He also observed, "What is truly impressive is Albright's ability to fuse infinite detail into a single pictorial organism." In his comments for the *New Yorker* (February 13, 1965) Robert M. Coates had some reservations about Albright's series of studies of men and women. "My main objection to them," he explained, "is that the attitude, despite the feelingful titles Albright often indulges in, is far from being compassionate or understanding; instead, it is generally a bit prissy, distant (even his close attention to detail argues a certain clinical detachment), and totally unsympathetic." Katharine Kuh, on the other hand, maintained in her *Saturday Review* article, "In most of Albright's work, compassion plays a central role. The artist sympathizes with the human predicament he lays bare."

Among Albright's earlier exhibitions was a two-man show with his brother at the Associated American Artists Galleries in New York in 1945 and in Chicago in 1946. Eleven of his paintings were shown in Washington, New York, and Boston in 1946-47. He has also exhibited in many national and international group shows. His fabulous prices, along with his harrowing subject matter, have scared off most private collectors. His work, however, is in the permanent collections of the Metropolitan Museum of Art, Museum of Modern Art, Art Institute of Chicago, Carnegie Institute, Wadsworth Athenaeum, Guggenheim Museum, Library of Congress, and others.

His awards include the Shaffer Prize of the Art Institute of Chicago, 1928; Chicago Society of Artists' Silver Medal, 1930 and Gold Medal, 1931; First Prize of the Springfield Art League, 1937; Brower Prize and Harris Prize of the Art Institute of Chicago, 1949; Centennial Award of Northwestern University, 1951; Silver Medal of the Corcoran Gallery, 1955; Altman Prize of the National Academy of Design, 1961; and many others, including prizes for watercolors and lithographs. He was elected academician of the National Academy of Design in 1950, a member of the National Institute of Arts and Letters in 1957, and a member of the American Academy of Arts and Letters in 1968. He once served as president of the Chicago Society of Arts and has belonged to several Chicago clubs, including the Saddle and Cycle, Tavern, and Racquet.

Ivan Albright married Josephine Medill Patterson Reeve, the daughter of the founder of the New York *Daily News,* on August 27, 1946. They have two children, Adam Medill Albright and Blandina Van Etten Albright. By a previous marriage Mrs. Albright had a son and daughter whom Albright has adopted, Joseph Medill Patterson Albright and Alice Patterson Albright (Mrs. James Fulton Hoge Jr.). For many years Albright lived on Chicago's fashionable North Side and spent summers at his Wyoming ranch. The Albrights recently moved to Woodstock, Vermont, where they have two houses —one for children, grandchildren, and guests. Both are decorated with works of art from many periods, but not any of Albright's pictures. At present he is working on a figure painting called "The Vermonter."

In contrast with his morbid self-portraits, Albright is a brisk, cheerful man. He stands five feet two inches tall and has brown eyes and white hair. For recreation he writes poetry, some of which appeared in *Creative Writing* in 1939, and at one time he wrote rather acerbic book reviews for a newspaper. Although Albright, as he admits, likes "to see dust move and crawl over an object like a film," he is not concerned with dissolution alone: "Let's say I'm equally interested in growth and death. How can you divide them?"

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ALEXANDER, WILLIS W(ALTER, JR.)

Jan. 2, 1919- Banker; organization official
Address: b. Trenton Trust Co., 816 Main St., Trenton, Mo. 64683; American Bankers Association, 90 Park Ave., New York 10016; h. 1700 Little Woods Rd., Trenton, Mo. 64683

On October 2, 1968, Willis W. Alexander, president of the Trenton (Missouri) Trust Company, took office for a one-year term as president of the American Bankers Association. Alexander, who played a leading role in rescuing his small Midwestern community from rural decline, believes that "no other industry is so structured as to be closer to the grass roots of America than commercial banking." The American Bankers Association, representing some 98 percent of the commercial banks in the United States, had a mid-1968 membership of 18,555 banks and branches, including 151 in thirty-seven foreign countries. In addition to serving as the association's president for 1968-69, Alexander assumed its highest full-time executive post, that of executive vice-president, on April 17, 1969. Alexander was succeeded in the presidency of the ABA on October 2, 1969 by Nat F. Rogers at the organization's annual convention held in Honolulu, Hawaii.

Willis Walter Alexander Jr., the son of Willis Walter, a founder of the Trenton Trust Company, and Ethel Claire (Newmyer) Alexander, was born on January 2, 1919 in Trenton, Missouri. He has a brother, H. Maurice Alexander, and a sister, Mrs. Martha A. Brewer. At Trenton High School, Alexander took part in football and track, worked on the yearbook, and was a member of the student council. In 1936 he graduated from high school and enrolled in the University of Missouri's School of Business and Public Administration to study finance. In college he compiled an almost perfect scholastic average and was elected to the Beta Gamma Sigma honor fraternity.

After taking his B.S. degree, in 1940, Alexander looked in vain for a job in finance in Chicago and New York City. On a Delta Sigma Pi scholarship, he went into graduate work at the Wharton School of Business Administration at the University of Pennsylvania, which awarded him the M.B.A. degree with distinction in 1941. Upon receipt of the degree he joined the United States Naval Reserve and was commissioned an ensign. In the months preceding the entry of the United States into World War II he served as disbursing officer on a destroyer assigned to the Neutrality Patrol, and at the time of the Japanese attack on Pearl Harbor he was serving in Iceland. Transferring to the regular Navy, he served at various posts in the Pacific before becoming administrator of the Naval Supply Officers' School, a wartime adjunct to the School of Business Administration at Harvard University.

Discharged from the Navy in the rank of lieutenant commander in 1947, Alexander returned to his hometown to become assistant secretary of the Trenton Trust Company, of which his father was then president. He later advanced to vice-president, and he succeeded to the presidency in 1960, when his father became chairman of the board. Concurrently with his duties at the bank, Alexander for twelve years taught economics at Trenton Junior College, a task that he has described as a "labor of love." His class, which originally numbered only six students, eventually attracted an enrollment of fifty—more than half of the total enrollment of the college.

The Trenton Trust Company, with a capitalization of $11,000,000, is the smaller of the two banks in Trenton, a town of 7,000 that is the business center of an agricultural and mining region. Alexander believes that community development has priority over individual goals and that in the area of community service banks should cooperate rather than compete. According to a profile in the *Pacific Banker and Business* (September 1968), Alexander "positions a responsible banker at the economic crossroads of the community" and asserts that "it is his purpose to allocate credit wisely and his duty to help the customer make money, thereby becoming a better community contributor and a better bank customer." Alexander told Kenneth R. Canfield in an interview for *Bank News* (September 15, 1968): "Much of our effort in Trenton has been in remaking a community subject to rural decline—helping turn attitudes around and put the community on the move. We started out with a plan. . . . We drew up a list of objectives, things the community needed to grow and attract outside industry, and set about obtaining them, one by one." Under Alexander's presidency the Trenton Trust Company became one of the first of the smaller banks to introduce automation in its customer services.

Alexander is co-publisher, with William O. Lenhart, of the local evening newspaper, the Trenton *Republican-Times*. His introduction of offset printing enabled the paper to expand its advertising and increase its circulation, which in 1968 was slightly over 4,000. In addition, Alexander is president of the Cook & Vencill Bank in Galt, Missouri; a director of the Traders National Bank in Kansas City, Missouri; a trustee of the Missouri 4-H Foundation and of the Missouri School of Religion; a director of the Grundy County Industrial Development Corporation; a member of the Trenton Planning Commission; and president of the board of the Trenton Hospital. He was chairman of the committee of Missouri bankers that established the Robert E. Lee Chair of Banking at the University of Missouri in honor of a former secretary of the Missouri Bankers Association, and he is a member and past chairman of the business advisory council of the School of Business and Public Administration at the University of Missouri. In 1959 he was awarded the Alumni Citation of Merit of the School of Business of the University of Missouri.

Alexander has been active in the Missouri Bankers Association from the beginning of his career. He served as its president in 1959-60, and he was chairman of its legislative committee from 1961 to 1965. In the American Bankers Association he served from 1961 to 1965 on the uniform tax treatment committee and on the executive committee of the state bank division and in 1966-67 as president of the state bank division. On September 27, 1967, when J. Howard Laeri, vice-chairman of the First National City Bank of New York, was installed as president of the American Bankers Association for 1967-68, Alexander became vice-president of the association.

WILLIS W. ALEXANDER

Addressing the Washington State Bankers Association in the summer of 1968, Alexander expressed his approval of "decentralized regulation of banking" for those banks that do not choose federal chartering or supervision, and he voiced opposition to the transfers of major banks from state to national charters, arguing that such transfers create an unhealthy imbalance in the dual banking system. He pledged sustained efforts on the part of the association in dealing with the latter problem.

On October 2, 1968, at the ninety-fourth annual convention of the American Bankers Association, in Chicago, Willis W. Alexander was formally installed as president for 1968-69. At the same time, Nat F. Rogers, president of the Deposit Guaranty Trust Company in Jackson, Mississippi, became the association's vice-president. Among the actions taken by the convention was the adoption of a resolution criticizing as premature the easing of credit policy by the Federal Reserve System. The association gave a somewhat pessimistic estimate of the nation's balance of payments problem and called for a comprehensive review of the federal government's program to control the deficit.

As president of the American Bankers Association Alexander traveled thousands of miles, addressing bankers, government officials, and businessmen throughout the United States. In an address entitled "A Year of Challenge," delivered at a meeting of the Arizona Bankers Association at Phoenix on October 25, 1968, he cited "the turmoil in our major cities" as one of the foremost problems of the present and suggested that the banking industry could play a major role in alleviating the problem. Among the greatest needs for the foreseeable future he cited the financing and construction of more adequate housing for the poor and a general "restructuring of income levels" through improved education, vocational training, and employment opportunities. Commenting on developments in the banking industry, Alexander called for "a creative and innovative system where banking power is not concentrated in the hands of a relatively small number of banks" and declared that "the consequence of our decisions must be in the direction of greater competition and of less regulation of the kind not needed to protect the public." "The resolution of every issue affecting banking," he said, "must be such that it is first and foremost in the public interest."

Addressing a credit card conference of the American Bankers Association at Chicago in November 1968, Alexander criticized government secrecy, especially in fiscal matters. "While accepting the disclosure requirements which the government deems it necessary to impose upon business," he asserted, "we must at the same time insist that the same standards apply to the federal government." In December 1968 the American Bankers Association issued a study, calling, among other things, for revision of the Employment Act of 1946 to make equilibrium in the balance of payments a primary national goal, along with "maximum employment, production, and purchasing power." Alexander was chosen on April 17, 1969 to serve as the American Bankers Association's full-time executive vice-president while continuing to serve out the balance of his unpaid term as the association's president. He replaced Charls E. Walker, who had resigned as executive vice-president three months before to accept appointment as undersecretary of the United States Treasury in the administration of President Richard M. Nixon.

Willis W. Alexander and Doris Annette Vosburg were married on June 20, 1942. They have three children: Eric W. Alexander, a naval aviator; Barbara L. Alexander, a student at the University of Missouri; and Tricia Ann, a high school student. Alexander, who has been described as "darkly handsome," is six feet two inches tall and weighs about 175 pounds. His hair and eyes are dark brown. Although he does not claim any formal hobbies, he is fond of fishing and swimming, and he likes to do the landscaping around his Trenton home, which is situated on a hill in a grove of oak and ash trees. Pointing out that "recreation is change, not necessarily play," he says that he does not need to seek interests outside of his work and his various community activities. Alexander is a Baptist and a Republican.

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ALIOTO, JOSEPH L(AWRENCE)

Feb. 12, 1916- Mayor of San Francisco; lawyer
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"The big-city mayor has the toughest job in the country next to the Presidency," San Francisco's Democratic chief executive Joseph L. Alioto has asserted, as quoted by John C. Waugh in the *Christian Science Monitor* (June 11, 1968). "He walks on the edge of a volcano that may erupt any moment. . . . Not only must he act quickly, but he must create a climate that saps the bitterness and the frustrations from urban living." When he became mayor, in January 1968, Alioto was already well known in legal circles, as the head of what is perhaps the largest law firm specializing in antitrust cases in the United States. As mayor, he has attracted national attention by his strategy of pursuing, simultaneously and with equal vigor, the twin goals of social justice and law and order for San Francisco's 750,000 inhabitants. An irrepressible optimist, Alioto likes to remind the less hopeful that economic despair, lawlessness, and violence were rampant in the 1930's and that they can be overcome now as they were then.

Joseph Lawrence Alioto was born in San Francisco on February 12, 1916 to Giuseppe Alioto, an immigrant Sicilian fisherman who founded the International Fish Company, and Domenica (Lazio) Alioto, a native San Franciscan of Sicilian parentage. His parents had met on a fishing boat on San Francisco Bay, where their families had taken refuge from the earthquake and fire that devastated the city in 1906. Alioto has three sisters: Mrs. Joseph C. Presti, Mrs. Francis Scarpula, and Mrs. Raymond Wilhelm.

As a boy, Alioto worked in his father's business at Fisherman's Wharf in San Francisco, and he attended St. Peter and St. Paul Elementary School and Sacred Heart High School, both in San Francisco. In high school he was editor of the school paper, president of the student body, and a member of the basketball and debating teams. Upon graduation, in 1933, he entered St. Mary's College in Moraga, California, where he majored in philosophy and English, edited the yearbook, and was president of the student body and valedictorian of his class. In 1937 he took his B.A. degree *magna cum laude* at St. Mary's and began his study of law on a scholarship at the Catholic University of America in Washington, D.C.

After taking his law degree, in 1940, Alioto worked in Washington with the Antitrust Division of the Department of Justice and, beginning in 1942, with the Board of Economic Warfare. His assignments with the board included a study of German, Italian, and Japanese cartels aimed at determining which factories were to be singled out as the prime targets for the Allied wartime bombing raids.

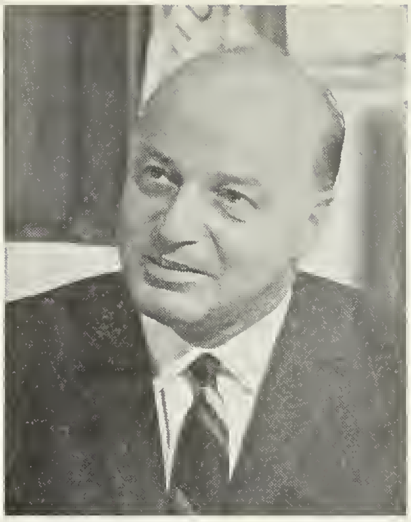
After the war Alioto—who had been admitted to the California bar in 1940—moved back to San Francisco and opened the Joseph L. Alioto Law Office, specializing in the representation of clients suing businesses for restraint of trade, price fixing, and other monopolistic practices. Among the clients were motion picture producers Samuel Goldwyn, Walt Disney, and Walter Wanger. For Goldwyn, Alioto pleaded a suit against Twentieth Century-Fox and a chain of movie theatres for alleged collusion inimical to free competition. That litigation, begun in 1951, was won fifteen years later, with a $1,900,000 judgment in Goldwyn's favor that opened the way to fairer distribution for film producers generally.

In other cases, Alioto won victories against the price fixing of electrical equipment, children's books, chemicals, and other products. In the two years between 1964 and 1966 alone he won more than $61,000,000 in damages for his clients, and over the course of his career as an attorney he pioneered in the establishment of standard procedures for private antitrust suits. The attorneys working under him grew in number to fourteen, including representatives of the law firm in Chicago, Salt Lake City, and Honolulu. In addition to his legal work, he was involved in business, through Alioto Enterprises, of which he became president in 1959. His legal work and business interests required him to travel abroad widely and often.

As a member (1948-54) and president (1953-54) of the San Francisco Board of Education, Alioto helped to bring about educational reforms and obtain salary increases for teachers, and in the role of attorney in a landmark civil liberties case he won a court decision enabling teachers to take part in the election of school board members. In the field of urban renewal, Alioto, as chairman of the San Francisco Redevelopment Agency, attacked the reckless "bulldozer" policy of simply razing blighted areas to the ground. While helping to bring hundreds of millions of dollars' worth of new residential and commercial construction into the city, he worked to protect small owners against needless confiscation of their homes and businesses.

In the field of food production and marketing, Alioto in the late 1950's conducted a federal survey of South American farm production and marketing and assisted federal agencies in the development of what eventually became the Food for Peace program. As executive vice-president, beginning in 1959, and as president, beginning in 1964, of the Rice Growers Association of California, he contributed to the growth of the association's annual sales from $25,000,000 to $70,000,000. Under his leadership, production methods were revolutionized, and such innovations as the use of ships as seagoing silos for the transportation of edible bulk rice were introduced. In 1967 he negotiated a sale of $48,000,000 worth of rice to the Republic of Korea—the largest sale of its kind ever undertaken. He served as a consultant on hydroelectric development and agricultural expansion in South Vietnam's Mekong Delta and as a dollar-a-year business adviser to the governments of Puerto Rico and Hawaii. In 1964 he was appointed a special deputy to the attorney general of Hawaii.

Long an active Democratic partisan, Alioto entered the electoral arena almost by accident in 1967. After Democratic incumbent John L. Shelley, in failing health, made clear his intention not to run for mayor of San Francisco again, Democratic State Senator Eugene McAteer entered the mayoralty race. But McAteer, a decided favorite, died in September 1967, less than two months before the election. With Mayor Shelley's support, Alioto moved in to fill the vacancy. (It is because city government in San Francisco is nonpartisan by law that mayoral voting technically transcends political lines. Nevertheless organized party alignments do exist.)


JOSEPH L. ALIOTO

The most prominent of the seventeen other candidates in the election were Harold S. Dobbs, a conservative Republican, and Jack Morrison, a liberal Democrat. Against them, the relatively unknown Alioto assembled what he called "a kind of New Deal coalition of labor and minorities, plus flag-waving Italians." A middle-of-the-road Democrat, he campaigned on a plank that promised both vigorous law enforcement and programs aimed at alleviating the economic and social causes of crime. On national and international affairs the views he expressed generally coincided with those of President Lyndon B. Johnson, favoring a strong domestic social reform program and opposing the unconditional withdrawal of United States military forces from Vietnam.

In the election of November 7, 1967, in which an estimated 85 percent of San Francisco's 317,175 eligible voters went to the polls, Alioto won a landslide victory, receiving some 15,000 more votes than Dobbs, his closest opponent. The city's ghetto residents reportedly cast their votes for Alioto by a margin of about two to one. On January 8, 1968, in an inauguration ceremony at the municipal Opera House, Alioto was sworn in for a four-year term as San Francisco's thirty-third mayor, and the second Democratic mayor in the city's history.

Alioto began his administration by dramatizing his concern for minorities. Immediately after his inauguration he staged special ceremonies at Hunter's Point and in the Mission District, the city's two main ghetto areas. Convinced that the gap between black and white is the foremost urban problem, he began to open the lines of communication by taking walks through the ghettos in the manner of New York's Mayor John V. Lindsay, asking young militants to "come to me with your problems before you take them to the streets."

Directing his attention to the problem of unemployment among ghetto residents, Alioto visited Chicago and New York City shortly after his inauguration to persuade executives of four major air lines to train at least 2,500 persons from minority groups for permanent employment at San Francisco International Airport. In May 1968 he urged 700 small businessmen to hire underprivileged youths for full-time summer work at $1.65 an hour. As a further means of forestalling possible unrest in the summer of 1968, Alioto inaugurated a summer program of entertainment, sports, and special educational activities. In addition, he allocated federal job funds for the employment of some 200 young men to keep the city's playgrounds and recreation centers open at night. Aware of the considerable economic power that the city has in its authority to license and to tax, to spend some $1,000,000 a year for goods and services, and to function as an employer, Alioto, whenever possible, used that power to expand job opportunities for members of minority groups. For example, he told the leaders of the building trades unions in the city that his administration would guarantee an expansion of new construction in the city on condition that the unions give half of the jobs thus created to Negroes and members of other minority groups. He persuaded several of the unions to recruit new members among school dropouts, and he opened more jobs to minority group members in the fire department, the post office, and the construction crews working on San Francisco's new rapid transit system.

To slow down and compensate for the flight of the white-collar class to the suburbs, Alioto in March 1968 proposed a new program of taxation that would reduce the levies on San Francisco homeowners by 20 percent and increase business and commuter tax revenues by $38,500,000. He wants a payroll tax imposed on the 122,000 suburbanites who make their living in San Francisco and contribute little to the cost of city services.

During his first year in office, Alioto was confronted by several crises. At the time of his inauguration the two San Francisco daily newspapers, the *Chronicle* and the *Examiner*, were shut down by a strike. The Mayor immediately appointed a mediator, and on February 25, 1968 he announced a settlement of the fifty-two-day walkout. In the fall of 1968 demonstrations against the dismissal of a black militant instructor at San Francisco State College erupted into violence. Unrest on the campus continued for months, exacerbated by a list of "non-negotiable demands" drawn up by militant students and a strike called by the American Federation of Teachers to demand union recognition by the college. Throughout the crisis Alioto kept in touch with the college's acting president, Dr. S. I. Hayakawa, and he sent the police department's tactical squad to the campus when it was needed to restore order.

In general, he tried to steer a middle course between the radical leftist position of the campus militants and the hard-line conservative response of Governor Ronald Reagan. He tried to bring in mediators at several points, and he praised students for seeking a more relevant education, but he made clear that he would not tolerate violence and would use all the force necessary to keep the peace. In December 1968 he formed the Citizens Committee of Concern, a group of twenty civic leaders dedicated to keeping the conflict at the college from spreading to the surrounding community. Toward San Francisco's nonviolent hippies, concentrated in the city's Haight-Ashbury District, the Mayor has taken a generally tolerant approach. "Everybody has a right to speak, but nobody has a right to stop others," he has said.

In an article in the New York *Daily Column* (December 17, 1968) Mayor Alioto outlined a program for dealing with the problems of the cities. City government, he observed, is necessary as a "central . . . unifying agency," but there must also be "total community mobilization," in which business, churches, civic groups, suburban communities, and other elements pool their resources to deal with urban problems. He pointed out that law and order depend on "vigorous enforcement, enlightened community relations, and an unrelenting war on the social evils that breed crime" and that "militants who seek change through nonviolence should be brought into the chain of decision-making, and not isolated and forced into alliance with the lawless." He proposed incentives to stem the exodus of the middle class to the suburbs; a national commission to deal with the problem of narcotics addiction; greater freedom of cities to enact laws for their own well-being; a more equitable tax structure, based on ability to pay; and massive programs to deal with such problems as housing, employment, and education. With reference to San Francisco's physical and cultural attractions, Alioto said: "Cities must preserve their beauty and that sophisticated climate of culture that attracts the artists, the creative man, and the man with ideas. Historic buildings must be retained, and parks must be allowed to flower and should not be sacrificed."

At the Democratic National Convention in Chicago in August 1968, Alioto gave the nominating speech for the Presidential candidate Hubert H. Humphrey, and he was among those considered for selection as Humphrey's running mate before Senator Edmund Muskie was chosen. Not all observers are impressed by Alioto's achievements in city reform, which some of the more militant among his local critics dismiss as "tokenism," but most political commentators see his future in politics as a bright one. Michael Harris in the *Nation* (January 27, 1969) noted that Alioto possesses a "lively but rather old-fashioned political appeal," and that if he were to seek and win the California governorship in 1970 he would become "one of the four or five most electable Democrats in the country." In a special report to the New York *Times* (October 19, 1969) Wallace Turner wrote that Alioto was gaining support as a contender for the governorship, despite a *Look* magazine article published in September that charged he had links with Mafia leaders. Vigorously denying the charges, Alioto has filed a $12,500,000 libel suit against *Look*. By the end of the year he had not formally announced his candidacy for the governor's office.

The Mayor founded the De Paul Youth Club in San Francisco, and he is a sponsor of the Salesian Boys' Club there. Since 1959 he has served as president of Alioto Enterprises, and in 1964 he was elected board chairman of the First San Francisco Bank. Alioto is a director of the Festival of Two Worlds in Spoleto, Italy and a sponsor of the San Francisco Symphony, the San Francisco Opera, the San Francisco Ballet, the International Film Festival, and the American Conservatory Theater. He is a fellow of the American College of Trial Lawyers and a member of the American Bar Association. Honorary LL.D. degrees have been conferred on him by his alma mater, St. Mary's College (where he is a trustee), by the Catholic University of America, and by Santa Clara University.

On June 2, 1941 Joseph L. Alioto married Angelina Genaro of Dallas, Texas, the daughter ot Lawrence Genaro, the founder of the Texas Produce Company. Mrs. Alioto is the proprietor of an antique and import shop. The Aliotos, who live in the exclusive Presidio Terrace section of San Francisco, have five sons, Lawrence Emanuel, Joseph Michael, John Ignatius, Thomas R., and Michael J.; one daughter, Angela Mia (Mrs. Adolfo Veronese); and several grandchildren. The two oldest sons are lawyers. Alioto is six feet tall, weighs 193 pounds, and has brown eyes and a fringe of graying brown hair. He dresses impeccably. A violinist since the age of eleven, he still practises regularly, and he has on occasion performed at public functions. His other recreations include attending football and basketball games, golf, and travel. He sprinkles his speeches liberally with literary allusions.

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ALLEN, JAMES E(DWARD), JR.

Apr. 25, 1911- United States Commissioner of Education
Address: b. Office of Education, Department of Health, Education and Welfare, Washington, D.C. 20202

On February 3, 1969 President Richard M. Nixon announced the appointment of James E. Allen Jr. to the post of United States Commissioner of Education and the rank of Assistant Secretary in the Department of Health, Education, and Welfare. For thirteen and a half years before his federal appointment, Allen was Commissioner of Education of New York State, a position in which he vigorously fought *de facto* school segregation in suburban and upstate communities, built support for educational decentralization in New York City, and won increased state aid for neglected urban slum schools. On the occasion of Allen's move from state to federal government, an editorialist in the New York *Times* (February 6, 1969) observed: "The appointment . . . gives assurance that the federal voice in matters of school and race will remain liberal and independent. . . . Dr. Allen . . . is among the few professional insiders who combine a knowledge of the system with a determination to put reform ahead of traditions. As New York State's Education Commissioner he has long battled against the tendency among state school chiefs to let states' rights get in the way of nationwide needs and goals. . . . Dr. Allen's early recognition of urban and racial priorities is the key to any appraisal of his appointment."

JAMES E. ALLEN JR.

The son of James E. Allen Sr. and Susan (Garrott) Allen, James Edward Allen Jr. was born on April 25, 1911 in Elkins, West Virginia. His father, a Presbyterian minister, was president of Davis and Elkins College, a small Presbyterian institution in Elkins. Allen attended Elkins public schools—which were racially segregated—and Davis and Elkins College, where he took his B.A. degree in 1932. Interested in education but dissuaded from teaching by his father because, in his father's words, "teachers were starving to death," Allen worked as a salesman for a few months and then, in 1933, joined the staff of the West Virginia State Department of Education. There he remained for six years, rising to the position of chief of the department's division of aid and statistics.

For two years beginning in 1939 Allen was a research associate at Princeton University, involved in a study of educational finance conducted by Princeton Surveys. He went to Harvard University as a research fellow in educational administration in 1941 and took his master's degree in education there the following year. He earned his Ph.D. degree at Harvard in 1945, with a dissertation on state school policy in New Jersey. While working for the Ph.D. degree he was employed by the Harvard Graduate School of Education as faculty secretary and director of placement.

During the final year of World War II, Allen served as a civilian operations analyst on the staff of the commanding general, Third Air Force, United States Army Air Forces. After the war he spent two years at Syracuse University as assistant professor of education and director of the university's Bureau of School Services. In 1946-47 he was, in addition, a consultant to the President's Commission on Higher Education, and in that position he prepared the commission's report on the financing of higher education.

In 1947 Allen joined the staff of the New York State Department of Education as executive assistant to the Commissioner. The department, headquartered in a ten-story building in Albany, is the largest of its kind in the United States, with a staff of approximately 3,000 and a constituency of some

5,000,000 students ranging from preschool to graduate-school level throughout the state. Allen rose to Deputy Commissioner in 1950, and he succeeded Lewis A. Wilson as Commissioner in 1955. The New York State Commissioner of Education also bears the title of President of the University of the State of New York. (The "university" is not a school of higher learning but a corporation encompassing all schools and colleges chartered by New York State and subject to visitation by the State Board of Regents.) As the chief administrative officer of the Board of Regents, the Commissioner sets common standards and policies for educational institutions in the state, determines certification requirements for teachers, approves school building specifications, and acts as final arbiter in all educational matters brought to him on legal appeal. The broad powers vested in him by state law extend beyond education proper, to the overseeing of libraries and other cultural institutions and the policing of most of the state's licensed practitioners, including physicians and pharmacists.

In his first year in office, Allen reversed the suspension of six New York City teachers who had refused to inform on past Communist associates, on the ground that "this type of inquisition has no place in the school system." In the church-state area he ruled against the posting of an interdenominational version of the Ten Commandments in the schools of New Hyde Park, New York in 1957, citing the "dissension and bitterness" that the religious posting had created in the community. Four years later, in compliance with a Supreme Court decision, he banned all public prayer, outside of silent meditation, in New York public schools.

The controversy evoked by Allen's prayer ruling was minor in comparison with that aroused by his decrees against *de facto* segregation. Initially, Allen was disposed to sympathize with those parents who objected to the busing of their children away from neighborhood schools for the sake of balancing school enrollments racially. In 1956 for example, he rejected a complaint from Negro parents about racial imbalance in the school system of Amityville, Long Island. "The safety of the children, both white and Negro," he said on that occasion, "is certainly a greater consideration."

By 1960, however, Allen had swung full circle to the view that segregation, regardless of its causes, is an intolerable impediment to quality education. "I've maintained all along that you can't have quality education for every student unless you have conditions that enable every student to learn," he once explained. "Segregated schools are a deterrent to full equality of opportunity and personally I think that's true for white as as well as Negro children."

His first opportunity to move against *de facto* segregation came in November 1962, when the NAACP in Malverne, Long Island, acting in behalf of Negro parents, requested him to reorganize the racially imbalanced schools of that city. A fact-finding committee appointed by Allen found no gerrymandering of the school districts, no overcrowding, and no disparity in the quality of instruction or facilities in the schools of Malverne. But it concluded that racial imbalance by itself creates "social, psychological and educational problems." In the absence of adequate local initiative, Allen imposed his own racial-balance plan on the schools of Malverne in June 1963. Later, at Allen's order, school boards in Amityville, Roosevelt, Mount Vernon, and Buffalo put into effect school-balance plans of their own devising.

In March 1968, in response to increasing demands of Negro and Puerto Rican ghetto residents that they be granted greater control over the schools of their communities, Allen proposed a decentralization plan for New York City's monolithic school system, the largest municipal school system in the United States. Designed to permit more community control while keeping decisive power away from extremists, the plan provided for a new five-member central board of education, fifteen largely autonomous school districts governed by locally-elected boards, temporary small districts in slum areas, and local community advisory councils without operational powers.

In immediate implementation of the plan, three experimental school districts were set up, one in East Harlem, another on the Lower East Side of Manhattan, and the third in the Ocean Hill-Brownsville section of Brooklyn. In May 1968 Rhody McCoy, administrator of the Ocean Hill-Brownsville governing board, summarily transferred out of his district several teachers who were, in his view, trying to sabotage the decentralization experiment. The United Federation of Teachers charged that the transfers were tantamount to illegal dismissals, in breach of civil service laws and union contracts, and at the beginning of the next academic term, in September 1968, the union called a teachers strike that shut down most of New York City's 900 schools. At the invitation of city officials, Allen entered the dispute as mediator and, after two months of agonizing negotiation, he worked out a settlement that ended the strike on November 19. The settlement called for a state-appointed trustee for Ocean Hill-Brownsville and reinstatement of the transferred UFT teachers.

Allen was first offered the post of United States Commissioner of Education by President-elect John F. Kennedy in 1960. He declined the offer on that occasion because the Commissioner was then a relatively powerless functionary within the Department of Health, Education, and Welfare. He accepted when President Nixon repeated the offer in February 1969 because legislation and federal programs in the intervening years had moved the government into education, as Allen has put it, "in a large way." The growth in the power and influence of the office is reflected in Allen's status within HEW, where he is the first Commissioner of Education to enjoy the rank of Assistant Secretary. In accepting the federal appointment, Allen took a drop in salary from $45,000 to $36,000 a year.

When his appointment was announced, Allen told the press that he was "firmly committed" to community involvement in the schools but that he did not think decentralization was the only answer to urban educational problems. He further said that his views were not fundamentally different from those of his frequently criticized predecessor in the Office of Education, Harold Howe 2d, who had resigned the previous fall. He hoped to develop, he said, a program of "massive" federal aid to city schools, "because if left to the states and localities, the problems of urban education will not be dealt with adequately." Allen moved from Albany to occupy his new post in Washington three months later, in May 1969.

Associates have described Allen as a "completely fair and open-minded" man who does not ruffle easily and never loses his temper. Urbane and soft-spoken, he is more persuasive in private conversation than in public speaking. "He is a poor platform performer," a reporter for the New York *Times* (September 1, 1965) observed, "often reading too fast and slurring his words." Another auditor has reported: "He can't tell a joke. He stumbles on the punch line, so it doesn't go over." According to Martin Buskin, in *Newsday* (March 19, 1966), Allen "has been described as lacking a sense of humor and in the course of a normal day is seldom seen laughing." The hard-working educator is also seldom seen sitting. His nervous energy, when it can find no other outlet, expends itself in floor-pacing.

James E. Allen Jr. and Florence Pell Miller were married on April 23, 1938. They have twin children, James Edward 3d and Judith Pell (Mrs. John Dolven). Lithe, lean Allen is slightly over six feet tall and weighs about 185 pounds. His hair, once black, is now almost completely gray. Allen plays a skillful game of tennis and enjoys going to the theatre and listening to classical music. He quit smoking long ago, and he drinks alcoholic beverages only at social gatherings. Honors bestowed on him include twenty-three honorary degrees and the Columbia University Teachers College Medal for Distinguished Service. A Presbyterian, he serves as an elder of his local church. When questioned about his political affiliation after his federal appointment, he refused to say more than "I'm just a worker for education."

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AMRAM, DAVID (WERNER)

Nov. 17, 1930- Composer; conductor; French horn player
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Generally recognized as a prodigy in American music is composer, conductor, and French horn player David Amram, whose work bridges the worlds of jazz and classical composition and brings together such diverse traditions as the Hebraic and the Elizabethan in a new context. Amram, musical director of the New York Shakespeare Festival from 1956 to 1968, has composed the incidental music for some thirty Shakespearean productions, in addition to six motion pictures (including The *Manchurian Candidate*), several Broadway plays (including *J. B.* and *After the Fall*), and some dozen Off-Broadway productions. He has also written two operas and many and varied concert pieces in jazz, classical, and mixed style. Since the early 1950's he has, with saxophonist George Barrow, led the Amram-Barrow Jazz Quartet. His debut as a conductor took place in 1967, when he was composer-in-residence with the New York Philharmonic Orchestra.

DAVID AMRAM

Nine years ago, when the prolific Amram was only thirty, composer-critic William Flanagan observed in the New York *Herald Tribune* (May 9, 1960) that the young composer's work was "in a generally contemporary idiom untouched by the dictates of stylish fashion or, on the other hand, the opportunism that so often plagues the work of composers associated with the commercial theatre and cinema," and that it was "everywhere musical, dedicated, and, I should risk, passionately honest."

David Werner Amram was born in Philadelphia, Pennsylvania on November 17, 1930 to Philip Werner Amram, a farmer turned lawyer, and Emilie Amram. The family took their Jewishness very seriously. "My father . . . ," Amram recalled in his autobiography, *Vibrations: The Adventures and Musical Times of David Amram* (Macmillan, 1968), "was what is called in Hebrew the true 'Al Kiddush Hashem.' He taught us that there is no way to do anything except through hard work."

When Amram's older sister, Marianna, fell ill in 1936, a doctor recommended a warmer climate for her. Mrs. Amram took son and daughter to Pass-a-Grille, Florida, where David spent the first grade of elementary school. In 1937 the Amrams moved to the family farm in Feasterville, Pennsylvania, where David's grandfather taught him Hebrew and his father gave him boxing lessons, so that he might use his fists on anti-Semitic persecutors at school. "By the time I was in fifth grade," Amram related in *Vibrations*, "no one called me a kike anymore." (In maturity, Amram, by temperament a gentle person, tends to pacifism.)

The first music Amram remembers hearing was his father's "clanking and banging" of Mozart and Brahms on the old rosewood Steinway piano in his grandmother's living room. On his sixth birthday he received a bugle from his father. At seven he began taking piano lessons, and at eight he took up the trumpet. He also tried the tuba and finally the French horn. In the late 1930's he discovered jazz by listening to the big bands on the radio and began collecting records, especially those of Bix Beiderbecke. When he first heard Bach's Brandenburg concertos, he thought of the pieces as "a kind of Baroque Dixieland." "The polyphonic writing, the spirit and buoyant quality of Bach's Brandenburg concertos," he observed in his autobiography, "were similar in many ways to some of these superlative Beiderbecke recordings."

In 1942 the Amrams moved to Washington, D.C., where David played tuba and trumpet in the Gordon Junior High School band. In 1943, when he was twelve, he met Louis Brown, the leader of a Negro Dixieland band, and on one occasion, just before his thirteenth birthday, he sat in as trumpeter with Brown's band at a dance in a Negro Elks Club in Washington. The electric interaction between musicians and dancers that he experienced affected him deeply. "This was the old school of jazz, as I was to find out shortly," he noted in his autobiography. It gave me a foundation, an appreciation for many attitudes that helped me enormously as a musician. This was my first professional engagement. Even though it was only for a dollar, I knew that I wanted to spend the rest of my life in music."

After the quiet of rural Pennsylvania, the supercharged atmosphere of urban, wartime Washington was, as he puts it, a "bad influence" on him, and he was "on the way toward becoming a very bad kid." Interested in nothing at school except music and sports, he often played hooky and, with both of his parents working, there could be little supervision of him at home. On graduating from Gordon Junior High School, he entered the Putney (Vermont) School—a rural, progressive, experimental school with a substantial music department—and there he found himself "at home again with my soul." At Putney he began playing the French horn (because braces on his teeth temporarily interfered with his trumpet playing) and composing. Dimitri Mitropoulos—a conductor idolized by Amram and introduced to the Amram family by a mutual friend —looked over one of his early compositions, criticized it, and encouraged him to go on working in music. During his summers back in Washington, Amram studied composition under Wendell Margrave and French horn under Van Lier Lanning.

In 1948 Amram graduated from the Putney School and entered the Oberlin (Ohio) College Conservatory of Music. After a year at Oberlin he decided, for the time being at least, to remove his pursuit of music from an institutional setting. During the summer of 1946 he worked as a sod roller, and the following autumn he matriculated at George Washington University in Washington. At first selecting at random courses at the university that seemed interesting to him, he finally majored in European history.

While working towards a B.A. degree at George Washington, Amram studied French horn under William Klang and Abe Kniaz of the National Symphony Orchestra, and he himself served as extra horn with the National Symphony. He also wrote incidental music for theatrical productions at Howard University. At the same time he was involved in the world of jazz and bop. His basement apartment on Sixteenth Street was the site of frequent jam sessions, and one gathering there was graced by the presence of the legendary jazz saxophonist Charlie ("Bird") Parker, an idol of Amram's. "His use of the simple line against the harmonic background was as perfect as Bach's," Amram said of Parker in an interview with Diana Lurie of *Life* (August 11, 1967). "It changed my life. It made me think of all composition as improvisation." Before leaving Washington, Amram formed a chamber group that played both jazz and classical music in nightclub and other engagements.

After taking his degree at George Washington, in 1952, Amram was drafted into the United States Army and assigned to play the French horn with the 7th Army Symphony Orchestra in Germany. Following his discharge, he toured Europe, giving concerts under the auspices of the United States Department of State for a few months. Before returning to the United States he lived in Paris for a year, composing, playing with jazz groups, including Lionel Hampton's, and associating with George Plimpton, Terry Southern, and the other members of the *Paris Review* circle. Of that period in Amram's life, the journalist Bob Jones, who knew Amram's sister in Washington and through her met David, wrote in the Cincinnati *Clermont-Sun* (March 20, 1969): "He was almost always broke, rarely got a haircut, didn't often have a full suit of clothes, lived for music. Oh, he raised a little hell. He was never really far from a girl, but he maintained long-term liaisons. He drank along with his contemporaries and he smoked marijuana occasionally, but music, which has eluded and ruined so many, kept him on the track." Amram himself, in his autobiography, says that a religious experience had much to do with keeping him "on the track." During an affair with a girl in Paris who was a drug addict, he had what he calls a "vision," in which he "was touched by the hand of God." "I decided at that moment to go back to America, study composition, play music, get my life completely together, and become a new man."

Arriving back in the United States in the autumn of 1955, Amram settled in New York City, first on the Lower East Side and later in Greenwich Village, and became one of the more beloved, quietly charismatic figures in the pre-hippie bohemian underground that was known as "hipster" until it surfaced as "beatnik." While studying at the Manhattan School of Music (1955-56), he eked out a living doing odd jobs, playing occasional engagements with Charlie Mingus, Oscar Pettiford, Sonny Rollins, and others, and leading his own modern jazz group at the Five Spot Cafe on the Bowery.

In 1956 Amram wrote and played—with others—the musical background for *Echo of an Era,* a documentary film about the Third Avenue Elevated independently produced by Hal Freeman for museums and civic groups. About that time the Amram-Barrow Quartet (then a quintet) was formed, and in 1957 Decca Records released an album by the group, *Jazz Studio Number 6: The Eastern Scene.* Amram—accompanying Kerouac and others on the French horn—participated in the first of the beat-generation poetry readings in Greenwich Village, and that involvement is memorialized in *Pull My Daisy* (G-String Productions, 1960), an experimental, home-movie-like film shot in a Bowery loft, with Allen Ginsberg, Peter Orlowsky, Jack Kerouac, Gregory Corso, and Amram playing the characters. The film was generally panned by critics, but some observed that Kerouac's narration and Amram's music redeemed the effort.

Amram began writing the incidental music for Joseph Papp's productions of Shakespeare's plays in 1956, when Papp's free New York Shakespeare Festival was in its infancy on the Lower East Side. His financial reward was only five dollars per play for several years, until the festival gained municipal backing and moved to Central Park. In the late 1950's and early 1960's Amram also wrote the incidental music for the plays produced at the Phoenix Theatre in New York. On Broadway he provided the musical score for *J. B.* (1958), *The Rivalry* (1959), *Kataki* (1959), and *After the Fall* (1964). He did the incidental music for several teleplays, including *The Turn of the Screw* (NBC, 1959), and in Hollywood he did the scores for *The Young Savages* (United Artists, 1961), *Splendor in the Grass* (Warner Brothers, 1961), and *The Manchurian Candidate* (United Artists, 1962).

The first performance by professional musicians of a work of Amram's other than incidental music or jazz occurred in June 1959, when the Washington Square Chamber Orchestra, under the auspices of New York University and the direction of Maurice Peress, performed his *Autobiography for Strings.* On January 5, 1960 John Perras gave a concert at Carnegie Hall that included Amram's *Overture and Allegro for Unaccompanied Flute,* and on the following May 8 Perras and others gave a concert devoted exclusively to Amram's work at Town Hall. The works performed at that concert included *Shakespearean Concerto,* the bubbling ending of which drew the audience to its feet with a sustained, enthusiastic roar of approval. At a second Town Hall concert, on February 20, 1962, the Beaux Arts Quartet gave the first public performance of Amram's *String Quartet,* and a chorus directed by Maurice Peress, with George Shirley singing the tenor solo, performed the composer's *Shir l'Erev Shabbat* (Sacred Service for Sabbath Eve).

To a libretto by Arnold Weinstein based on a television play by Reginald Rose, Amram wrote the Passover opera *The Final Ingredient,* set in a Nazi concentration camp. The opera was performed on the ABC-TV network, with Amram conducting the ABC Symphony Orchestra, on April 11, 1965. The Interracial Chorus and Orchestra, conducted by Harold Aks, performed Amram's cantata *A Year in Our Land* for the first time in Town Hall on May 13, 1965. The cantata—celebrating the four seasons as described in four different parts of the United States in texts taken from James Baldwin, John Dos Passos, Jack Kerouac, John Steinbeck, and Walt Whitman —was praised by Wriston Locklair in the New York *Herald Tribune* (May 14, 1965) as "a beautiful work," with "warm, wistful vignettes," "tranquility," and "Copland-like cleanliness."

The New York Philharmonic Orchestra, under a grant from the Rockefeller Foundation, chose Amram as its first composer-in-residence in October 1966. During his year's residency at Lincoln Center, Amram made his concert debut as a conductor, leading the Corpus Christi (Texas) Symphony in a performance of his *Shakespearean Concerto* on January 16, 1967. A month later he made his New York conducting debut, directing tenor Seth McCoy and a chorus in a performance of *Shir l'Erev Shabbat.* The New York Philharmonic, with Sylvia Caduff conducting, performed his wind symphony *King Lear Variations* on March 23, 24, and 27, 1967.

The world première of Amram's operatic version of *Twelfth Night* took place at the Lake George (New York) Opera Festival on August 1, 1968. "Amram has risen deftly to the bait of Shakespeare's wit," Shirley Fleming commented in *High Fidelity* (October 1968), "and created a workable and happy comic opera." Paul Hume wrote in the Washington *Post* (August 5, 1968): "Amram brings a notable fluency in writing for voices. . . . The most obvious factor in his setting is the ability to write in a neo-Elizabethan style, both in harmonic thought and in giving natural accent to the words."

The Amram-Barrow Quartet—with Amram playing the piano, French horn, and Japanese flute, George Barrow the saxophone and flute, Charles Simmons percussion, and Arthur Phipps the bass violin—performed five Amram jazz compositions at the Corcoran Gallery in Washington, D.C. on October 17, 1968. The pieces were "Some Day Morning Will Come," the Waltz from *After the Fall,* "Lobo Nocho," "The Birds of Montparnasse," and "Tompkins Square Park Consciousness Expander." Cecelia H. Porter reported in the Washington *Post* (October 18, 1968): "Each piece was unique, though the compelling undulating quality in Amram's rocking Waltz and the flippant parody of bird calls in "The Birds of Montparnasse . . . held the audience in some sort of trance."

On November 30, 1968 an evening of Amram's music was presented in Houston, Texas by the Texas Southern University Chorale and members of the Houston Symphony, with the composer conducting the latter. When Amram, with George Barrow, gave jazz concerts at two schools in Roosevelt, New York on February 19, 1969, "students danced in their seats and interrupted the performances to applaud with their fists," according to Carter B. Hersley in the New York *Times* (February 20, 1969). "Kids are always challenges," Amram commented. "They are real people, not yet brainwashed. They don't have to read or be told about something to know if they are moved or not." Elsewhere he has said: "Young people who avidly listen to rock 'n' roll will save American music. This is the first time a generation of children is tuned into sound produced by contemporaries, heroes and spokesmen—not something imposed on them by adults. They can listen and say, 'Yeah. That's mine.' "

The World of David Amram, an hour-long "documentary-performance special" presented on the National Educational Television network on April 27, 1969, included the world première of Amram's *Three Songs for America.* Amram's chamber music includes *Discussion for Flute, Cello, Piano, and Percussion, Fanfare and Processional, Sonata for Unaccompanied Violin, Three Songs for Marlboro,* and *The Wind and the Rain.* His choral compositions include *Two Anthems, By the Rivers of Babylon, Let Us Remember* (with words by Langston Hughes), *May the Words of the Lord, Songs from Shakespeare,* and *Thou Shalt Love the Lord, Thy God.* His most recent screen credit is the score for *The Arrangement* (Warner-Seven Arts, 1969). Many of Amram's works have been recorded, on the Washington, Columbia, and Interlochen Arts Academy labels, among others. His music is published by the C. F. Peters Corporation.

"I learn about music by walking through the woods watching the birds fly, the rhythm of the wind on the grass, the texture of the grass . . . ," Amram told Diana Lurie in the *Life* interview. "The body is the vessel of the soul. It has a certain rhythm. If it's in shape it tunes your mind." When he was writing *Twelfth Night,* the composer said, he ran sixty laps around a Manhattan Y.M.C.A. gym every day, to clear his mind, and he has practised vegetarianism at times. "By not smoking, drinking, or using drugs, I find I can be high all the time on life. I can play on pots, pans, and even sticks on my head to make music. When I compose, I am soon carried away." Even when he lived on the Lower East Side, in an apartment open to drug addicts, beatniks, and others without a place to stay, Amram was able to concentrate on his music, which he composes in regular daily stints.

A bachelor, David Amram still lives in Greenwich Village, in an apartment on Sixth Avenue, and he spends his summers in a cottage at Davis Park, Fire Island. Unspoiled by success, he is informal in manner and dress, and, as Nina Russell noted in *After Dark* (April 1969), still has a "look of wistfulness verging on the naïve" and a constant readiness with "a soothing word." Nat Hentoff in the magazine *BMI* (July 1969) testified to Amram's "generosity of spirit" and his ability "to keep regenerating a high level of creative energy." "I can't remember a time when he hasn't started a conversation with an appreciation of something: the new rock music; the increasingly radical—meaning "getting at the root"—humanity of the young; new breakthroughs in the theatre. I know few other people as committed to life as David Amram—committed to its unpredictability, its potential, its challenges." Hentoff quoted Amram as saying that he identified with those involved in music who believe in "*listening* with an open mind and an open heart and in saving their psychic energy and critical judgment for their own work, rather than trying to rewrite or relive the musical life of others."

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ANDERS, WILLIAM A(LISON)

Oct. 17, 1933- Astronaut
Address: b. NASA Manned Spacecraft Center,
Houston, Tex. 77058

The systems engineer on man's first lunar flight was Air Force Colonel William A. Anders, the first of the scientifically oriented astronauts. With Colonel Frank Borman, also of the United States Air Force, and Navy Captain James A. Lovell Jr., Anders made the 590,000-mile voyage to the moon and back aboard the spaceship Apollo 8 in December 1968. Originally, Anders was to have landed on the moon in an LM (lunar landing module), a vehicle designed expressly for that purpose. But kinks in the development of the LM forced the National Aeronautics and Space Administration to drop that phase of the flight and limit the mission of Apollo 8 to orbiting of the moon. The first actual moon landing took place on July 21, 1969.

Like Borman, Lovell, and most of the other astronauts at the NASA Manned Spacecraft Center, William Alison Anders is an only child. He was born on October 17, 1933 in Hong Kong, where his father, Navy Commander Arthur F. Anders, was executive officer on the United States gunboat *Panay.* The elder Anders was seriously wounded when Japanese planes sank the *Panay* in the Yangtze River on December 13, 1937.

After graduating from high school, Anders entered the United States Naval Academy at Annapolis, Maryland. Upon his graduation from Annapolis, in 1955, he accepted a commission in the Air Force rather than the Navy. In the succeeding months and years he logged more than 3,000 hours piloting all-weather interceptors for the Air Defense Command; took a master's degree in nuclear engineering at the Air Force Institute of Technology in Dayton, Ohio; and served in the Atomic Weapons Laboratory in New Mexico, doing research in nuclear power reactor shielding and radiation effects. For his work at the laboratory he received the Air Force Commendation Medal.

When the first two groups of astronauts were mustered, in 1959 and 1962, test pilot status was one of the major qualifications required. As soon as the test pilot requirement was dropped in favor of more scientific education, in 1963 Anders applied for astronaut training and was accepted. In NASA's Apollo program, aimed at putting a man on the moon, he was trained to pilot the Grumman LM, a module designed exclusively for flight within the moon's gravitational sphere. In the original plans for the Apollo 8 mission, the spacecraft was to serve as the mother ship, the orbiting platform from which Anders would fly the LM the sixty miles down to the moon's surface. When unexpected problems arose in the module's development, the Apollo 8 flight was scheduled as planned, for December 1968, but the lunar landing phase was dropped. Anders remained assigned to the crew, but as systems engineer rather than lunar landing pilot.

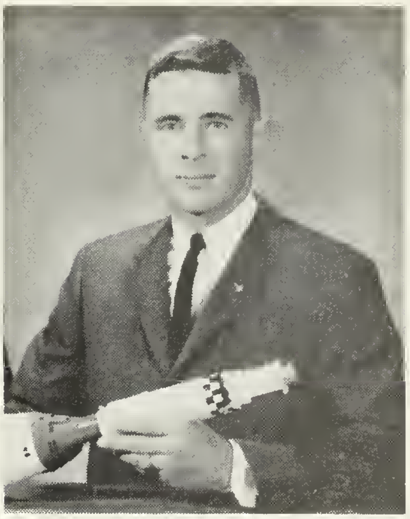
NASA's perseverance with the Apollo 8 mission despite the omission of its most important feature was criticized by some scientific observers, most notably by Sir Bernard Lovell, head of the Jodrell Bank Observatory in England. Lovell asserted that the flight could not be justified on scientific grounds and that it was being carried out for "prestige and nationalistic" reasons without due consideration of the "risk to human life" involved. In a press conference on November 20, 1968, Anders rebutted Lovell's charge. "We strongly feel that a manned platform in lunar orbit with the operational equipment we have can add significant bits and pieces to scientific knowledge . . . ," he said. "We think it will be a great boon for future Apollo flights to have the photographic, navigation, tracking, mapping and other knowledge we'll bring back. It will make it easier for them to land safely and with confidence. We will try to ascertain in real time what may be new scientific knowledge and film it and describe it." He pointed out that one of the objects of the mission was the photographing in detail of an area near the Sea of Tranquillity considered a likely spot for a lunar landing.

Shortly before eight o'clock (Eastern standard time) on the morning of December 21, 1968 Apollo 8, powered by a Saturn 5 rocket, blasted off from Cape Kennedy, Florida with Borman, Lovell, and Anders strapped to couches inside. Minutes later the spacecraft entered earth orbit. "After insertion into earth orbit," Anders related in his account of the voyage for *Life* magazine (January 17, 1969), "I had lots of tests to perform on the spacecraft systems, but . . . I must confess to a sneak peek out the window every now and then. I was enthralled by the sights in earth orbit, by the waters, the islands, the continents. There was a large fire in Australia and lightning, a lot of it, over New Zealand."

At 10:41 A.M., before completing its second orbit of the earth, Apollo 8 was fired into its precisely calculated trajectory toward the moon at a speed of 24,200 miles per hour. "The long ride out to the moon was, frankly, a bit of a drag. . . ," Anders wrote in his *Life* narrative. "The five windows don't allow the the greatest view, so I was quite disappointed to see that the three largest ones became clouded. . . . It was like . . . the inside of a Sherman tank. . . . We went all the way from the earth to the moon—the whole 240,000 miles—and I didn't see the moon once on the way."

Just after completing the turn that put it into lunar orbit, the Apollo 8 passed the moon's terminator, the sharp line between darkness and light, and the three astronauts had their first sight of the lunar surface. "We burst into sunlight—" Anders recounted in *Life*, "the spectacular sight of the sun shining on the top of the lunar mountains. It occurred to me that not only were we the first space travelers to enter another body's gravitational sphere of influence, but also we were the first to cut off our ties with the earth by allowing ourselves to be 'captured.'"

During lunar orbit Anders performed his assigned tasks: checking spacecraft systems, consulting the flight plan, photographing the moon's surface, making scientific observations, and, when Frank Borman, the flight commander, was sleeping, taking over the controls. Having studied photographs and maps of the moon's near side, he was familiar with most of what he saw there. But the far side, which no man had ever seen before, surprised him. He had expected a variegated terrain but instead saw a pulverized surface, pockmarked with craters and lacking sharp, distinct features. In a telecast to earth at the time he compared it to "a dirty beach," a description that he later elaborated on: "The closer I looked the more craters I saw—an ever increasing number of holes with ever-decreasing diameter. . . . It looked grayish-white and churned up, like the sand of a volleyball court on a beach."


WILLIAM A. ANDERS

Apollo 8 made ten revolutions of the moon during twenty-one hours in lunar orbit and then headed back for earth. In a telecast on the flight back, Anders told viewers on his home planet: "Down on earth there from so far out in space, I think I must have the feeling that the travelers on the old sailing ships used to have, on a very long voyage away from home, and now we're headed back and I have that feeling of being proud of the trip but still happy to be going back . . . to our home port."

Apollo 8 splashed down in the Pacific Ocean shortly before 11:00 A.M. (Eastern standard time) on December 27, 1968. The point of the splashdown, about 1,000 miles southwest of Hawaii and three miles from the waiting aircraft carrier *Yorktown,* was almost precisely the point aimed at, but Lovell later said, "To tell you the truth, I was just hoping we'd hit any ocean." To that comment his crewmate Lovell made the riposte: "And he was the navigator." An hour after the splashdown a recovery team retrieved the astronauts from the sea and took them by helicopter to the *Yorktown.*

Following the successful splashdown, the Rev. Dennis Berry, a priest who is close to the devoutly Roman Catholic Anderses, celebrated a Mass of Thanksgiving in their home, and neighbors erected an American flag consisting of red, white, and blue Christmas lights in their yard. On December 28, when the astronauts were still aboard the *Yorktown,* enroute to Houston via Hawaii, President Johnson promoted Anders from the rank of major to colonel.

William A. Anders and his wife, the former Valerie Hoard, live with their five children (Alan, Glen, Gayle, Gregory, and Eric) in El Lago, Texas, a small residential community within commuting distance of the NASA Manned Spacecraft Center in Houston. According to a report in *Life* (December 20, 1968), Anders' "freshman status [on the Apollo 8 flight] keeps him combatively eager at work, tirelessly energetic at home." In the report his wife was quoted as saying: "He expects so much of himself. and of me, that sometimes I get tired."

Anders is five feet eight inches tall and weighs 145 pounds. His hair is brown and his eyes are blue. He pursues physical fitness assiduously, and his favorite recreations are water-skiing, sailing, and camping with his family, sometimes in conjunction with the Bormans, who also live in El Lago. Civic-minded, Anders once served as road commissioner of El Lago, and he would have taken a seat on the town council if NASA had not indicated its disapproval.

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ARMSTRONG, NEIL (ALDEN)

Aug. 5, 1930- Astronaut
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The first man to have set foot on the moon is Neil Armstrong, a civilian astronaut employed by the United States government's National Aeronautics and Space Administration. Armstrong was the command pilot of Apollo 11, in which he voyaged to the moon with Col. Edwin E. Aldrin Jr. and Lt. Col. Michael Collins of the United States Air Force in July 1969. While Collins maintained the Apollo 11 command ship in lunar orbit, Armstrong and Aldrin descended to the moon's surface in a landing module on July 21, 1969. The scientific equipment they deployed, the photographs and motion pictures they took, and, above all, the rock and soil samples they brought back are expected to yield significant new clues to the origin and formation of the moon and, indirectly, to the geological history of the earth. Armstrong, a former Navy pilot, worked as a test pilot for NASA before entering the astronaut program in 1962.

Neil Alden Armstrong was born on his grandparents' farm near Wapakoneta, Ohio on August 5, 1930. His parents are Stephen Armstrong, assistant director of the Ohio Mental Hygiene and Corrections Department, and Viola (Engel) Armstrong. When Armstrong was growing up his father traveled as an auditor of county records for the State of Ohio, spending about a year in each county and then moving on, taking his family with him. In childhood Neil and his younger brother and sister lived in the towns of Warren, Jefferson, Havana, St. Mary's, and Upper Sandusky and in the city of Cleveland. When he was thirteen the family settled in Wapakoneta, where the father bought a large white house on Benton Street.

The senior Armstrongs are extraordinarily devoted parents who imbued their children with a love of hard work, cheerful service, music, and books. They are also devout church-goers (formerly affiliated with the Evangelical Reformed Church and now with the United Church of Christ), but that aspect of their life seems to have had limited influence on Armstrong. He is the only one of the Apollo 11 astronauts who professes no religious affiliation.

As an adolescent, Armstrong played baritone horn in a jazz combo, and he was a zealous Boy Scout. But his overriding interest was in aviation. He had his first airplane ride when he was six; from the age of nine he built model airplanes; and he shunned athletics and games in favor of reading about aviation. At fourteen he began taking flying lessons at Wapakoneta Airport (now Neil Armstrong Airport), paying for them by working after school as a stock boy in a pharmacy. On August 5, 1946—his sixteenth birthday—he received his pilot's license. One of his high school teachers has recalled that Armstrong "wanted to do something daring and different. . . . He always had a goal to work on."

On his graduation from Wapakoneta High School, in 1947, Armstrong entered Purdue University to study aeronautical engineering as a Naval Air Cadet. Called to active duty with the Navy after two years at Purdue, he underwent flight training at Pensacola, Florida and was sent to Korea, where he flew seventy-eight combat missions, was shot down once, and won three Air Medals. After the Korean conflict he returned to Purdue University, where he taught undergraduate math courses while finishing his studies for a B.S. degree.

Upon receipt of his degree, in 1955, Armstrong became a civilian research pilot for the National Advisory Committee for Aeronautics (NACA), first at the Lewis Flight Propulsion Laboratory in Cleveland, Ohio and later at the NACA High Speed Flight Station at Edwards Air Force Base in Edwards, California. Remaining at Edwards after the National Aeronautics and Space Administration superseded NACA in 1958, he participated in flight test work on the F-100, F-104, B-47, and F-102 supersonic fighter planes and on the X-15 rocket plane, designed for flights to the fringe of space. As a jet test pilot, Armstrong logged more than 1,100 hours. His flights in the X-15 were at speeds up to 4,000 miles per hour and altitudes up to forty miles. "He flies an airplane like he's wearing it," a friend of his once remarked. His total flying time in planes of all types was 2,600 hours.

After seven years as a test pilot, Armstrong volunteered for the astronaut program, and his acceptance was announced in September 1962. As the command pilot of Gemini 8, Armstrong, with Air Force Major David R. Scott, performed the first manual space docking maneuver in history on March 16, 1966. On that occasion, an Agena rocket with a funnel-like docking collar was first sent into earth orbit. An hour and forty-one minutes later Armstrong and Scott blasted off to pursue the rocket across 105,000 miles of space. Gemini 8 overtook the rocket after three orbits and Armstrong successfully guided the nose of the spacecraft into the Agena's docking collar. Thirty minutes after the docking, a jet thruster malfunction sent the coupled vehicles into a near-fatal spin. Acting quickly and coolly in the dizzying life-and-death situation, Armstrong unlocked the Gemini 8 from the Agena. The spacecraft continued spinning like a top at the rate of thirty-six degrees a second until, after thirty minutes, Armstrong succeeded in using sixteen reentry rockets to stabilize the vehicle. With what a NASA official called "extraordinary piloting skill," he brought the Gemini 8 to an emergency splashdown in the Pacific at 10:23 P.M. EST, just ten hours and forty-two minutes after blastoff. (The mission was to have lasted three days). Two years later, in May 1968, Armstrong parachuted safely to earth from 200 feet when a jet moon-landing trainer he was flying crashed.

On January 9, 1969 the National Aeronautics and Space Administration announced that the crew of Apollo 11, designed to land men on the moon, would be made up of Armstrong, Edwin E. Aldrin Jr., and Michael Collins. Like Armstrong, Aldrin and Collins were space flight veterans, both having made earth orbits in 1966.

The Apollo 11 space vehicle, assembled in a building fifty-two-stories high at Cape Kennedy, Florida, was moved to launch pad 39A on May 20, 1969. It was a 363-foot stack consisting of the command module (called *Columbia*), the service module, the lunar landing module (called *Eagle*), and a Saturn 5 booster rocket. With Armstrong, Aldrin, and Collins inside the command module, the flaming Saturn 5 lifted the Apollo 11 off at 9:32 A.M. Eastern daylight time on July 16, 1969. Less than twelve minutes after lift-off, the vehicle went into earth orbit, and two and a half hours later it broke from the earth's gravitational pull and entered its 238,857-mile lunar trajectory.

Apollo 11 reached the field of lunar gravity on the morning of July 19, and shortly after noon on that day the craft went into lunar orbit. Armstrong and Aldrin entered the lunar landing module, *Eagle,* leaving Collins at the controls of the *Columbia.* At 4.05 P.M. EDT they fired the rocket that initiated their descent to the lunar surface. At 4:14:40 P.M. Eastern daylight time the *Eagle,* guided manually in the final stage of descent by Armstrong, touched down on the moon, on a plain near the southwestern shore of the dry Sea of Tranquility, a relatively smooth terrain.

After landing, Armstrong and Aldrin remained in the *Eagle* for six and a half hours, preparing for their walk on the moon. A major part of the preparation was the adjustment of the special 185-pound suits that enclosed them from head to toe and contained electricity, water, oxygen, refrigeration, and two-way radios. Shortly before 11:00 P.M. Armstrong opened the *Eagle*'s hatch and stepped slowly down a ladder to the lunar surface. As he did so, a television camera outside the *Eagle* transmitted his every step to television viewers on earth. As he planted the first human footprint on the powdery surface, he made the famous statement that he had formulated during the course of the outward voyage: "That's one small step for [a] man, one giant leap for mankind." The time was 10:56 P.M. EDT, July 21, 1969.

NEIL ARMSTRONG

Joined after nineteen minutes by Aldrin, Armstrong spent twenty-one hours and thirty-seven minutes on the moon, setting up a second television camera, planting an American flag, collecting soil and rock samples, and deploying a solar wind collector, a seismic instrument, and a laser reflector. Despite the astronauts' heavy gear, the low gravity of the moon permitted them to walk comfortably.

After a period of rest in the *Eagle,* the first moon explorers blasted off from the lunar surface and rendezvoused and docked with the *Columbia* in lunar orbit. Early on the morning of July 22 Apollo 11's main engine was fired and the craft began its sixty-hour voyage back to earth. It splashed down at 12:50 P.M. EDT on July 24 at a point in the Pacific Ocean 250 miles south of Johnston Island and 950 miles southwest of Hawaii. A recovery team took the three astronauts to the waiting aircraft carrier U.S.S. *Hornet,* where they were personally greeted by President Richard M. Nixon. On the off chance that they might carry moon germs, they were kept in quarantine for eighteen days, first in a mobile facility and later at the Lunar Receiving Laboratory in Houston, Texas. When the period of quarantine was over they were given heroes' welcomes in ticker-tape parades in New York, Chicago, and Los Angeles, and later they made a twenty-two nation world tour.

Neil Armstrong and the former Janet Shearon, who were married in January 1956, live in El Lago, Texas, twenty miles from Houston, with their two sons, Eric and Mark. Armstrong plays four musical instruments, including the piano. His other recreations are reading, listening to classical music, flying gliders, and fishing with his sons. He has a distaste for calisthenics or athletics because, as he has explained, "every human being has a finite number of heartbeats available to him, and I don't intend to waste any of mine running around doing exercises." Armstrong smokes, but only infrequently. "I smoke one cigar a month," he has said, "but sometimes I forget to."

Boyish-looking Armstrong is five feet eleven inches tall and weighs 165 pounds. His eyes are blue and his hair is blond. He has a sense of humor so dry it sometimes escapes the inattentive listener. Generally laconic to an almost inscrutable degree, he rarely becomes eloquent except when speaking of aeronautics. Beneath his quiet, highly controlled exterior is an intense temperament, and according to some close observers he is capable of "cold rage," especially when confronted with deceit. But his parents and his wife attest that he is "easy to live with."

The first moon explorer summed up his philosophy of life in this way for Dora Jane Hamblin in an interview for *Life* (July 4, 1969): "The single thing which makes any man happiest is the realization that he has worked up to the limits of his ability, his capacity. It's all the better, of course, if this work has made a contribution to knowledge, or toward moving the human race a little farther forward."

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AUERBACH, ARNOLD

Sept. 20, 1917- Professional basketball executive; former coach
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In 1968 the name of Red Auerbach, the fiery architect of the most successful team in the history of professional basketball, was added to the roster of the Basketball Hall of Fame. Auerbach, now the executive vice-president and general manager of the Boston Celtics, coached that team for sixteen years, from 1950 to 1966, and during that period Boston won the National Basketball Association's Eastern Division title ten years in a row and the NBA world title in nine of those years, a championship streak unparalleled in any major professional sport. During his NBA coaching career, which began with the inception of the league in 1946, Auerbach, a perfectionist with a fierce will to win, compiled 1,039 victories, an NBA record, and his volcanic temper, the scourge of officials and opponents, became a legend in the sport.

Arnold Jacob Auerbach was born in Brooklyn, New York on September 20, 1917 to Hyman Auerbach, an immigrant from Russia, and Marie (Thompson) Auerbach, a native American who was, like her husband, of the Jewish faith. Auerbach's older brother, Zangwell, is a commercial artist; his younger brother, Victor, runs a dry-cleaning store established by his father; and his sister, Florence, the youngest in the family, became a housewife.

Auerbach grew up in the bustling Williamsburg section of Brooklyn—"which was not exactly genteel in those days," as Auerbach notes in *Red Auerbach: Winning the Hard Way* (Little, Brown, 1967), an autobiography written in collaboration with Paul Sann—and he attended local public schools. He began playing basketball at P.S. 122 and went on to become varsity guard at Eastern District High School. In his senior year at Eastern he captained the squad and won election to the All-Scholastic second team. He was also captain of the handball team and president of the student body at Eastern. His high school scholastic average was 88.

Upon his graduation from high school in February 1936, Auerbach entered Seth Low Junior College, a Brooklyn branch of Columbia University, on an athletic scholarship. He supplemented the scholarship's modest annual stipend of $100 by working for $19.20 a month in the junior college's National Youth Administration program and by pressing clothes in his father's dry-cleaning establishment on weekends. Before joining the Seth Low varsity, he worked daily almost to the point of exhaustion to increase his speed on the court. "I was a dedicated basketball player from the start . . . ," he writes in his autobiography, "I was convinced that through proper application you could make your body do a great deal more than it seemed capable of doing. I took this conviction all through my career, both as an athlete and a coach."

After one year of study and basketball at Seth Low, Auerbach accepted a scholarship at George Washington University in Washington, D.C. He joined the George Washington Colonials as a substitute and became the team's starting guard in his senior year, when he led the D.C. area in scoring with an average of 10.6 points per game. The Colonials' coach, Bill Reinhart, taught him the fast break that would become a key maneuver of all Auerbach-coached teams.

Majoring in physical education, with a minor in biology, Auerbach took his B.S. degree at George Washington in 1940. Remaining at the university on a fellowship in education, he earned an M.A. degree a year later. His master's thesis was on physical education programs for junior high schools. In his undergraduate years at George Washington, Auerbach worked at several outside jobs, including that of recreation counselor at the National Training School for Boys, a correctional institution for juvenile federal offenders. During his year of graduate study he was assistant intramural athletic director at the university and basketball coach at St. Alban's Prep in Washington. He taught history and hygiene and coached basketball and baseball at Roosevelt High School in Washington from 1941 until 1943, when he began a three-year stint in the United States Navy. As an ensign he directed intramural sports at the Norfolk (Virginia) Naval Base, and later, in the rank of lieutenant, he served as rehabilitation officer at the Bethesda (Maryland) Naval Hospital.

Navy basketball teams organized and coached by Auerbach competed with distinction against professional teams in exhibition games, some of which were played at Mike Uline's Washington

(D.C.) Arena. When Uline set out to create a Washington-based professional club in 1946, Auerbach persuaded Uline to hire him as the founding coach. He built a team around a nucleus of players he had coached or known in the Navy, and the team, called the Capitols, finished in first place in the Eastern Division of the Basketball Association of America (forerunner of the NBA) in 1946-47. The Capitols won forty-nine of the sixty games they played that season, for a percentage of 817, which remains the record in professional basketball. They established another record by compiling seventeen of the victories in succession, a feat ununequaled until Auerbach's Celtics matched it a decade later. In 1947-48 the Capitols were switched to the BAA's Western Division, where they finished third. Back in the Eastern Division in 1948-49, they finished in first place, and in the play-offs they reached the championship finals, where they lost to Minneapolis.

After a contract dispute with Uline—who refused to sign Auerbach for more than one year at a time—Auerbach left the Capitols. He began the 1949-50 season as an advisory coach at Duke University and finished it as coach of Tri-Cities (Moline and Rock Island, Illinois and Davenport, Iowa) in the National Basketball Association, which superseded the BAA that year. In his stint with the Tri-City Blackhawks he compiled twenty-eight wins and twenty-nine losses, the only losing tally of his career. At the end of the season Blackhawk owner Ben Kerner traded John Mahnken for Gene Englund without consulting Auerbach and knowing that he opposed the trade. "I quit," Auerbach has recalled, "telling him if he had no confidence in my judgment of talent I was worthless to him."

In April 1950 Auerbach replaced Alvin Julian as coach of the Boston Celtics, then stagnating at the bottom of the NBA's Eastern Division. He rebuilt the Celtics, surrounding veterans John Mahnken, Sonny Hertzberg, Brad Walker, and Ed Leede with such new talent as Bob Cousy, Ed Macauley, Bones McKinney, Kleggie Hermsen, Bobby Donham, Bob Harris, Frank Kudelka, and Chuck Cooper (the first Negro player drafted into professional basketball). In one of the few errors he ever made in judging talent, Auerbach had at first opposed the acquisition of Cousy.

In 1950-51 the Celtics shot up to second place in division standings and they hovered thereabouts, just a game or two or three away from first place, for six seasons. Their worst win-loss tally during that period was in 1954-55, when they split down the middle, 36-36. But during the six-year period the team consistently failed to survive the first or second rounds of title playoffs.

With the arrival of six-foot-ten center Bill Russell in the lineup in 1956, the Celtics began to push ahead of all competition. In 1956-57 they compiled forty-four wins and twenty-eight losses, captured the Eastern Division playoffs, and won the NBA championship series against the St. Louis Hawks. The following season they finished on top of the Eastern Division with a tally of 49-23 and won the division title but lost the NBA championship to the St. Louis Hawks. They retrieved the championship in 1958-59 and held it against all comers over a seven-year period in which they amassed a victory total of 407 out of 546 games played. The mainstays of the team during those years included Russell, Cousy, K. C. Jones, and Tommy Heinsohn.

ARNOLD AUERBACH

Jim Murray described Auerbach's 1962-63 team in a Los Angeles *Times* dispatch published in the Washington *Post* (January 5, 1963): "They play a different game from anyone else in the sport. It's more of a track meet than basketball. They have so many so good that Auerbach keeps shuttling them in until the opposition begins to feel like General Custer." When Walter A. Brown, coowner of the Celtics with Lou Pieri, died in 1964, Auerbach succeeded him as vice-president and general manager, while Pieri remained in the presidency. Auerbach meanwhile continued to coach the Celtics, who in 1964-65 compiled a record tally of 62-18 and again won both the Eastern Division and NBA titles.

Auerbach's success as a coach began with and rested on his perspicacity and ingenuity as a scout. The Celtics, being the number one team in the NBA, were given the last choice in the annual professional draft of college players. Knowing that the other teams in the NBA would pick off the outstanding high scorers and all-around stars before his turn came, Auerbach concentrated his attention elsewhere. He looked for men with less conspicuous special talents that might complement one another in teamwork and for dependable scorers who could register consistently good tallies without any one player dominating the scoring. He also looked for talent in the castoffs from other teams. "You take a washed-up guy," he once explained, as quoted in *Time* (January 14, 1966), "and if you instill his pride again and create desire, you can squeeze a good year or two out of him."

As a mentor and disciplinarian, Auerbach was, by his own description, a "dictator." He drilled his players relentlessly for speed, finesse, and defense press, and, following the example of the late Joe

McCarthy of the New York Yankees, he instilled in them the "championship" attitudes of fierce determination to win, dissatisfaction with anything short of victory, and instinct for "big league" deportment on or off the court. In return, Auerbach earned the respect of his players, if not always their affection.

Auerbach's pugnacity during games aroused extraordinary antipathy in fans outside of Boston. "Away from the Boston Garden," Gilbert Rogin reported in *Sports Illustrated* (April 5, 1965), "in what Auerbach calls 'hostile territory,' basketball fans react to his presence in much the same way that sharks respond to even minute quantities of blood in water. When Auerbach is introduced before a game he is invariably greeted with . . . a chorus of boos. Auerbach acknowledges these with a little, feckless wave. . . . When Auerbach wrathfully rises from the bench, a program rolled tightly in one hand, to take exception to an official's decision, the crowd becomes predictably frenzied, bloodthirsty, and, in downtown Philadelphia, violent." (The violence was confined to the throwing of eggs and vegetables.)

The moment that victory for his team became certain, Auerbach would settle into a triumphant repose calculated to infuriate his enemies even more than did his ranting and raving. "Auerbach lolls back on the bench as though he were soaking up the sun in Miami and elaborately, deliciously, lights up a cigar . . . ," Myron Cope wrote in the *Saturday Evening Post* (March 26, 1966). "For Auerbach, the cigar is a symbol. . . . Auerbach's opponents and their fans, watching every insolent puff, have ached for the day when they could jam that cigar right down his throat."

Before the opening of the 1965-66 season the Ruppert-Knickerbocker Brewing Company bought the Celtics and signed Auerbach to a five-year contract at a salary estimated at approximately $55,000 a year. Boston's domination of the NBA went unchallenged until the Philadelphia 76ers, led by Wilt Chamberlain, began to make their power felt in 1965-66. In that season the 76ers finished ahead of Boston, but the Celtics defeated Cincinnati and Philadelphia in the Eastern Division playoffs and went on to beat the Los Angeles Lakers, the Western Division finalists, for the NBA championship, Auerbach's ninth. After the 1965-66 season Auerbach turned over the coaching to Bill Russell in order to concentrate on his front office work. The Boston team suffered its first losing season in eighteen years under Russell in 1966-67 but it returned to the winning column and retrieved the NBA championship in 1967-68.

For eleven consecutive years, from 1957 to 1967 inclusive, Auerbach was chosen to coach the East in the NBA's annual All-Star game. In his last All-Star coaching appearance, in San Francisco on January 11, 1967, he was removed from the bench after thirty-four minutes and fined fifty dollars for an alleged use of profanity. He was the first coach ever expelled from an All-Star game, and during his coaching career he accrued more fines than any other NBA coach. In one seven-year period for which a tally was kept (1953-60) forty-two penalties totalling $1,575 were levied against him.

Auerbach has remained the Celtics' executive vice-president and general manager, although the team has changed ownership from P. Ballantine & Sons, who bought it in August 1968, to Trans National Communications, Inc., which acquired it a year later. He supervises almost all Celtic operations, but his chief duty is player procurement and much of his time is spent scouting college players. "Most scouts do their scouting during ball games," Gerald Jonas noted in the *New Yorker* (May 11, 1968), "but Auerbach prefers to drop in on practice sessions, at which he can confer with coaches (many of whom are old friends, or at least old antagonists, from earlier basketball wars) and get a look at the players while they are 'relaxed and free-lancing.'" Jonas quoted Auerbach: "The first thing you look for in a prospect is a 'pro body.' Is he solid? Does anybody push him around on the court? Can he move with the ball? Does he hit the open man? Does he know what he's doing out there? You're not looking for one of the big stars—everybody knows who *they* are. . . . What you're looking for is a sleeper, a second- or third-round choice who can help you fill a spot."

In addition to his autobiography Red Auerbach has written *Basketball for the Player, the Fan, and the Coach* (Simon & Schuster, 1953). The book has been translated into foreign languages and sold widely. Auerbach, a Celtics stockholder, runs a summer basketball camp in Marshfield, Massachusetts, and outside of basketball he is engaged in several business ventures, including the ownership of a motel, the promotion and sale of Cellu-Craft products, and the endorsement of cigars. In 1964 he and a team of American basketball players made a good will tour of Eastern Europe and Egypt for the United States Department of State.

In December 1968 officials of Naismith Basketball Hall of Fame in Springfield, Massachusetts announced that Auerbach had been elected to the hall and that his name would be formally inscribed in the hallowed roster in April 1969. Other honors bestowed on him include the Arch McDonald Achievement Award (1962), the Boston City Medal for Distinguished Achievement (1965), election as Coach of the Year by a national panel of twenty-seven basketball writers (1965), and various Touchdown Club and B'nai B'rith awards. He is a member of the Touchdown Club, in Washington, D.C., and the B'nai B'rith Sport Lodge and the Badminton and Tennis Club, both in Boston.

Arnold Auerbach and Dorothy Lewis were married on June 5, 1941. They have two daughters, Nancy and Randy. Although much of the Celtic general manager's time is spent in Boston or on the road, the family continues to make its permanent home in Washington, D.C. Red, as he is universally known, is five feet ten inches tall and weighs 180 pounds. He has brown eyes and auburn hair that is turning gray and thinning. In contrast to his court-side behavior, Auerbach privately gives the impression of complete relaxation. His recreations are handball, tennis, and collecting letter openers, and he has a penchant for Chinese food and nuts and candies of all kinds. In religion he is a practising Jew and in politics an independent.

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AUERBACH, RED See Auerbach, Arnold

BAILEY, PEARL

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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

When in November 1967 Pearl Bailey joined the procession of entertainers that have taken over the title role of the long-running Broadway musical *Hello, Dolly!*, she was given a standing ovation at the opening of the new, all-black production. Once more the indestructible Miss Bailey had conquered an audience by her droll way with a song and her steady patter of asides. She began her career as a vaudeville entertainer in the 1930's, graduated to top nightclubs throughout the United States and abroad, and performed in plays and motion pictures. Her performance as Dolly earned her a special Tony award in 1968.

Pearl Mae Bailey—whose ancestors on both sides of the family included Creek Indians—was born on March 29, 1918 in Newport News, Virginia, the youngest of four children of the Rev. Joseph James Bailey and of Ella Mae Bailey. The family included two sisters, Virgie and Eura, and a brother, Willie, now a minister, who at one time, under the name of Bill Bailey, was a well-known tap dancer and protégé of Bill "Bojangles" Robinson. Miss Bailey attributes her sense of rhythm and harmony to the influence of her father's revivalist, Holy Roller-style services, and by the time she was three she was dancing and singing in his church. Recalling her father, who died in 1966, she told Tom Prideaux of *Life* (December 8, 1967): "From him I got the wisdom, the philosophizing, the soul." She credits her mother, who died in 1969, with her acting ability. "Mama, she could say more with a flick of a wrist . . . than any words," she told an interviewer for the New York *Post* (January 16, 1955). Her parents were divorced when she was a child, and her mother later married Walter Robinson. At four Pearl Bailey moved to Washington, D.C. with her family. Later she lived with her mother and stepfather in Philadelphia, where she attended the Joseph Singerly School and William Penn High School. Her early ambition was to become a schoolteacher.

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Her introduction to show business came in 1933, when at fifteen she entered the amateur night contest at the Pearl Theatre in Philadelphia, where her brother was appearing professionally. Her song-and-dance routine, including "Talk of the Town" and "Poor Butterfly," won her the first prize of five dollars and an offer of a two-week engagement at $30 a week. Although the theatre closed down before she could collect her salary, the experience whetted her appetite for show business, and she dropped out of school to become an entertainer.

After winning another amateur contest, this time at the famous Apollo Theatre in New York's Harlem, Miss Bailey appeared briefly as a specialty dancer with Noble Sissle's band and worked as a chorus girl in Philadelphia nightclubs. She then entered the rough-and-tumble world of Pennsylvania coal-mining towns, working in cafés in Pottsville, Scranton, and Wilkes-Barre as a singer and dancer for about $15 a week, plus tips. Developing her vocal talents, she appeared in nightclubs and theatres in Washington and Baltimore, performing on her own, and also as a vocalist with Edgar Hayes's orchestra, with Cootie Williams, and with the Sunset Royal Band. During World War II she toured with USO troupes from coast to coast.

Pearl Bailey made her bow as soloist at a major New York nightclub about 1944, when she was featured at the Village Vanguard, along with such performers as Huddie Ledbetter and Richard Dyer-Bennett. The club's owner, Max Gordon, suggested that she relax and be herself on stage, and she evolved the indolent, throwaway style of singing that became her trademark. She secured her place in the top rank of nightclub performers in the summer of 1944, when she began a successful eight-month engagement at the Blue Angel, an exclusive nightclub on Manhattan's East Side. In 1945, while she was still at the Blue Angel, Miss Bailey was asked by Cab Calloway to appear in his show at the Strand Theatre as a replacement for Sister Rosetta Tharpe, the featured singer, who had become ill. She remained with Calloway on a three-week tour and on a sixteen-week run at the Zanzibar nightclub on Broadway.

Making her debut on the legitimate stage, Miss Bailey appeared as Butterfly in the Johnny Mercer-Harold Arlen all-black musical play *St. Louis Woman,* which opened at the Martin Beck Theatre in New York City on March 30, 1946 and ran for 113 performances. Although the production was only modestly successful, Miss Bailey was singled out for praise by reviewers, and her wayward renditions of "Legalize My Name" and "A Woman's Prerogative" stopped the show. Howard Barnes reported in the New York *Herald Tribune* (April 1, 1946) that "Pearl Bailey pulls the show up by its shoestrings every time she makes an entrance." The performance won her the 1946 Donaldson Award as the best newcomer on Broadway.

Miss Bailey made her motion picture debut in *Variety Girl* (Paramount, 1947), a showcase for the studio's stars, in which she sang two specialty numbers. She next appeared in Paramount's *Isn't It Romantic?* (1948). Returning to the Broadway stage in the musical comedy *Arms and the Girl,* which ran at the Forty-sixth Street Theatre from February 2 to May 27, 1950, she appeared as a runaway slave girl. Her next appearance was in the Broadway musical revue *Bless You All,* which ran for eighty-four performances in the winter of 1950-51.

During the early 1950's Miss Bailey kept busy making solo appearances in theatres and nightclubs throughout the United States. She returned to the stage as the star of the Truman Capote-Harold Arlen musical *House of Flowers,* which opened at the Alvin Theatre in New York City on December 30, 1954 for a run of 165 performances. Her portrayal of Madame Fleur, the madame of a plush West Indian bordello, led Walter Kerr to characterize her in the New York *Herald Tribune* (December 31, 1954) as "easily raffish, demonically secure, justifiably confident."

In *Carmen Jones* (Twentieth Century-Fox, 1954) —Otto Preminger's screen version of the all-Negro Broadway hit musical by Oscar Hammerstein 2d, set to the music of Bizet's *Carmen*—Pearl Bailey played Frankie, one of Carmen's friends. A reviewer for *Time* (November 1, 1954) noted that she lolled around "superbly under the feather boas, dragging her weight in rhinestones and 'livin' off de fatheads of de land.' " In 1956 she appeared in the Paramount comedy *That Certain Feeling,* with Eva Marie Saint and Bob Hope, and in 1958 she was W. C. Handy's Aunt Hagar in *St. Louis Blues,* Paramount's film biography of the blues composer. Continuing to appear in nightclubs between film engagements, in 1956 she was featured at the Empire Room of New York's Waldorf-Astoria hotel. Critics who reviewed Pearl Bailey's appearances at such fashionable supper clubs as the Persian Room at the Plaza Hotel in New York City wrote that she had streamlined and sophisticated her act over the years. From time to time she performed at public functions, and in 1957 she was one of the featured entertainers at the festivities following President Dwight D. Eisenhower's second inauguration.

As Maria, the cookshop woman, in *Porgy and Bess* (MGM, 1959), the film version of George Gershwin's folk opera, Pearl Bailey pleased critics and audiences with the earthiness and warmth of her all-enfolding personality and the throatiness of her voice. It was largely at her insistence that director Otto Preminger and producer Sam Goldwyn decided to avoid what she considered to be the exaggerated Negro dialect called for by the script. When she appeared in a supporting role in her next motion picture commitment in *All the Fine Young Cannibals* (MGM, 1960), she pumped some lifeblood into what was otherwise an anemic film.

In the early 1960's Miss Bailey devoted herself again to nightclub engagements. During that period she became plagued with a recurring heart condition that she calls "heart strain." "Singing does bring out the soreness. . . ," she has said, as quoted in the New York *Post* (April 26, 1965), "but when I get on the floor, baby, you know nothing hurts." When, in March 1966, she made her first concert appearance at Philharmonic Hall in New York's Lincoln Center, she told the audience: "You know, honey, I've never been in this place before. Why, they phone up for you to come to the stage—before, it was always up from the basement for me!" The clarity of her diction overcame that auditorium's notorious acoustical problems. In the summer of 1967 she played the starring role, which had originally been created by Ethel Merman, in Irving Berlin's *Call Me Madam,* at Melodyland in Berkeley, California.

The high point of her career came in 1967, when David Merrick chose her to head an all-black cast in his revamped production of the long-running Broadway musical comedy *Hello, Dolly!* Based on Thornton Wilder's play *The Matchmaker,* with music and lyrics by Jerry Herman, the show had been a hit ever since January 1964, when Carol Channing first appeared in the title role as Dolly Gallagher Levi, the husband-hooking widow from Yonkers. She was followed by a number of other actresses, including Betty Grable, Martha Raye, and Ginger Rogers. Dismissing objections to the racially segregated production, Miss Bailey explained to Ted Poston of the New York *Post* (November 18, 1967): "I'm part Indian. And we've got two redheads and a blonde with freckles in the show. How integrated can you get?" It was at her suggestion that Merrick chose Cab Calloway to play the leading male role of Horace Vandergelder in the show. During its tryout in Washington, D.C., President and Mrs. Lyndon B. Johnson joined Miss Bailey and other members of the cast for curtain calls on the stage of the National Theatre.

When Miss Bailey opened in *Hello, Dolly!* at the St. James Theatre in New York City on November 12, 1967, the audience reacted with unbridled enthusiasm and critics unanimously praised her performance. "Dolly is the highest office to which the American woman can aspire," a reviewer for *Newsweek* (November 27, 1967) noted, "and Miss Bailey has been elected to it by acclamation." In the New York *Times* (November 13, 1967), Clive Barnes wrote: "For Miss Bailey this was a Broadway triumph for the history books. . . . She took the whole musical in her hands and swung it around her neck as easily as if it were a feather boa. Her timing was exquisite, with asides tossed away as languidly as one might tap ash from a cigarette, and her singing had that deep throaty rumble that . . . is always so oddly stirring. . . . The audience would have elected her governor if she'd only name the state." Composer Jerry Herman found Pearl Bailey "absolutely sensational." Comparing her with other actresses who had tackled the role of Dolly, Tom Prideaux observed in *Life* (December 8, 1967) that "temperamentally she is the best suited to it. Pearl is naturally a fixer who loves to push people around for their own good. She . . . feels at home with every word."

Interviewed for *Newsweek* (December 4, 1967), Miss Bailey described her success in *Hello, Dolly!* as a "fantastic emotional experience," and added: "All this has been worth waiting for. At last I can sing, dance, say intelligent words on stage, love and be loved and deliver what God gave me—and I'm dressed up besides. I'm really Dolly." After her run in New York is completed, she would like to "preach" Dolly around the world. "It could bring such joy. "If audiences take away a part of me each night, they're welcome."

In the presentations, on April 21, 1968, of the twenty-second annual Antoinette Perry (Tony) awards of the American Theatre Wing for distinguished achievement in the New York theatre during the 1967-68 season, Pearl Bailey received a special award for her performance in *Hello, Dolly!* Among her other honors are designation as Entertainer of the Year 1967 by the editors of *Cue;* the March of Dimes annual award for 1968; and the USO Woman of the Year award for 1969. Mayor John V. Lindsay of New York presented her with a special citation at a City Hall festival.

Over the years Miss Bailey has recorded her inimitable style for the Coral, Decca, and Columbia labels. Among her all-time favorite hits are "Birth of the Blues," "Toot Toot Tootsie, Goodbye," "Takes Two to Tango," "Tired," "Row, Row, Row," "That's Good Enough for Me," and "Fifteen Years." A new album of *Hello, Dolly!*, with the cast headed by Pearl Bailey, was released by RCA-Victor in 1968. Miss Bailey has appeared on such television programs as the *Perry Como Show,* the *Ed Sullivan Show,* the *Mike Douglas Show,* and *What's My Line.*

Edited from tapes and written without benefit of a ghost writer, Miss Bailey's autobiography, *The Raw Pearl,* was published by Harcourt, Brace, and World in 1968. "It's not so easy to write down," she confessed in her foreword. "This is new to me. I don't always have the kind of words I want to express myself. My hands have always been my words in a way." Her outlook on life is singularly free of anger or bitterness. "All the things that seemed ugly have been washed away by the beauty I've found in living with humanity, and so some things that I might have written cannot now be told because the picture of these moments has dimmed," she wrote. A sequel, tentatively titled *Across the River and See the Other Side,* has been scheduled for publication.

Pearl Bailey—who is affectionately known as Pearlie Mae to her friends and fans—has been married four times according to some sources and five times according to others. Her first marriage, to a musician, occurred during the 1930's, while she was making the rounds of the Pennsylvania mining towns, and lasted about eighteen months. Her marriage, on August 31, 1948, to John Randolph Pinkett Jr., ended in divorce on March 20, 1952. Since November 19, 1952 she has been married to jazz drummer Louis Bellson Jr., and their interracial marriage has been a happy one. The Bellsons, who own a ranch in Apple Valley, California, have two adopted children, a son, Tony, and a daughter, DeeDee. Miss Bailey, whose trademarks include her prominent cheekbones and her eloquent hands, dresses informally off stage. Lacking formal training as a singer or actress, she considers herself primarily a vaudevillian who tells stories to music. According to the columnist Earl Wilson (New York *Post,* August 11, 1969), Pearl Bailey has plans to star in a television series with a vaudeville format on the ABC-TV network.

Miss Bailey prides herself on her abilities as a cook and as a mother, and her plans include publication of a book on child-rearing. Her religious interests include Yoga, and she lays claim to the power of clairvoyance, which she calls a "gift from God." "I belong to nothing except humanity," she told Joan Barthel in an interview for the New York *Times* (November 20, 1967). "I hate labels and I wear no labels. . . . People ask me, why don't I march. And I say, I march every day in my heart. When I walk in the street with humanity I am marching, and you know, my feet are killing me all the way."

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BALLARD, KAYE

Nov. 20, 1926- Actress; singer; comedienne
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A singer-comedienne who can deliver a romantic ballad or a wildly comic impersonation of Sophie Tucker with equal felicity, Kaye Ballard has been a favorite in top supper clubs since the late 1940's. She has appeared in a number of musicals, both on and off Broadway, and is perhaps best remembered as Helen in *The Golden Apple* (1954) and as the Incomparable Rosalie in *Carnival!* (1961). Often a guest on television variety shows, Miss Ballard obtained her own series in September 1967 when NBC-TV premièred *The Mothers-in-Law,* a situation comedy in which she costarred with Eve Arden. Exploiting classic mother-in-law jokes, the half-hour show concerns a newlywed couple besieged

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by their well-intentioned mothers, who not only meddle in their offspring's lives but also carry on an endless rivalry with each other. The friction is exacerbated by the differing personalities and ethnic and cultural backgrounds of the two women—Eve Arden's conventional Anglo-Saxon matron versus Kaye Ballard's raucous and unpredictable Italian mama. The series ran for several seasons, until the fall of 1969; after that, reruns appeared on local stations.

A first generation Italian-Amerioan like the character she played on her television series, Catherine Gloria Balotta was born on November 20, 1926 in Cleveland, Ohio, the daughter of Vincent Balotta, a construction worker now retired, and Lena (Nacarata) Balotta. She has a brother, Roland, and two sisters, Jean and Rosalind. Having made up her mind at five to become an actress, she refused to be discouraged by her family, to whom the entertainment world was alien, or by a high school teacher who would not admit her into drama class because she was not pretty enough. By the time she entered high school Miss Ballard had graduated from impromptu imitations of Bette Davis and Barbara Stanwyck while drying the dishes at home to comic impersonations of screen actresses while working as an usherette in the Palace Theatre in Cleveland. "In high school I turned to comedy," Miss Ballard told Edith Efron of *TV Guide* (September 17, 1966). "I did it out of self-consciousness. I just wasn't pretty enough for what I wanted to be. My present style of comedy is based on this self-consciousness." As a student at West Technical High School in Cleveland she received below average grades in everything except art, in which she obtained straight A's, performed in assemblies and school plays, and began playing the flute—later an important part of her nightclub act—in the school band. Meanwhile, she sang before Moose and Elks clubs in Ohio and Pennsylvania and performed in a Cleveland stagedoor canteen production by the USO.

After graduating from high school in 1944 Miss Ballard turned down an art scholarship and joined a burlesque show as a straight woman. Soon she took to the road with her own act of songs, jokes, and impersonations. In 1945 Spike Jones happened to catch her act while she was starring at the Bowery, a Detroit nightclub. Impressed, he told her to look him up if she ever happened to come to Hollywood, and a month later she bought a one-way ticket to Los Angeles. Joining thc Spike Jones organization as a singer and comedienne, she committed musical mayhem with the rest of the band on the RKO vaudeville circuit throughout the United States and Canada. Later she toured the same circuit with the big bands of Stan Kenton and Vaughn Monroe.

By 1946 Miss Ballard had made New York City her home base. That year she landed her first Broadway role, a small part in John Murray Anderson's revue, *Three to Make Ready*, with which she also went on tour. Over the next few years she toured with the national company of *Touch and Go*, appeared in its London production, and toured with the national company of *Top Banana*.

Between shows Miss Ballard performed in supper clubs, including engagements at New York's Blue Angel, where, by 1968, she had played a total of fifty-six weeks. She appeared in summer stock productions of *Look, Ma, I'm Dancing, Annie Get Your Gun, Wonderful Town, Out of This World,* and *Once in a Lifetime,* and in Jerome Robbins' first musical *That's the Ticket*, which closed out of town before reaching Broadway. In 1952 she made her American television debut on the *Mel Tormé Show* over CBS and played one of the stepsisters in a Rodgers and Hammerstein musical version of *Cinderella* on CBS-TV.

Miss Ballard's first featured role on the New York stage was in *The Golden Apple*, John Latouche and Jerome Moross' mock-heroic musical comedy that transplanted Homeric myth to a small town in the American Northwest around the turn of the century. The show opened Off Broadway at the Phoenix Theatre on March 11, 1954 and moved uptown to the Alvin after having won best musical of the year awards from the New York Newspaper Guild and the New York Drama Critics Circle. As Helen, a bored and voluptuous small-town housewife only too willing to be abducted, Miss Ballard came in for high praise. William Hawkins wrote in the New York *World-Telegram and Sun* (March 12, 1954), "[Kaye Ballard] can say worlds with a slow and lecherous grin, and times her songs with a daffy attitude all her own. 'Lazy Afternoon,' which she sings to Paris [a traveling salesman], is a wonder of insinuation."

Resuming nightclub tours after *The Golden Apple* ended its run, over the next few years Kaye Ballard made annual appearances at the hungry i in San Francisco, Mr. Kelly's in Chicago, the Flamingo in Las Vegas, and the Bon Soir and the Blue Angel in New York. Dedicated to quality, variety, and originality in her repertoire, Miss Ballard in 1954 revived the songs of Fanny Brice and mounted a nightclub act called *A Tribute to Fanny Brice.* A few years later, on a typical evening at the Bon Soir her numbers included "I Just Kissed My Nose Goodnight," written for her by the comedienne Mary McCarthy; two other comic songs, "The Movie Star at Home" and "The Skin Diver's Passionate Ode"; "Oh, I'm an Indian," a Fanny Brice song; the standard ballad "Come Rain or Come Shine"; "Love is a Simple Thing," a ballad written by her accompanist Arthur Siegel; and one of her inimitable flute solos. After catching her show at the Bon Soir, Robert W. Dana of the New York *World-Telegram and Sun* (December 19, 1959) observed: "Miss Ballard's sense of the hilarious accompanies a strong singing voice not unlike Judy Garland's in quality. The performance is presented in vignettes full of her sense of the ridiculous. A fine pantomimist, she has a stage presence that immediately relaxes an audience."

Meanwhile, Miss Ballard toured briefly in the national company of *Ziegfeld Follies,* replacing Beatrice Lillie, in 1957. Her next memorable role was as the Incomparable Rosalie in *Carnival!,* which opened on April 13, 1961, won the Drama Critics Circle Award as the year's best musical, and ran until January 1963. Based on *Lili,* the motion picture that brought fame to Leslie Caron, *Carnival!* was a romantic musical, directed by Gower Champion, about a young orphan girl who joins a raggle-taggle group of traveling circus players. A high point of the show came when Miss Ballard, as the assistant (and mistress) of the troupe's magician, sang "Always, Always You" while encased in a box into which her lover was thrusting swords.

A month after *Carnival!* closed, Miss Ballard starred in a New York City Center revival of Leonard Bernstein's *Wonderful Town.* In May 1963 she appeared in *The Beast in Me,* a wispy little musical revue based on James Thurber's *Fables for Our Time* that closed after only four performances. That year she was named best actress of the year by Dallas, Texas critics for her performance as Rose in *Gypsy* at the State Fair Music Hall in Dallas. In 1964 she was cast in a starring role in *Royal Flush,* a musical by Jay Thompson that folded before it reached New York, but the next year she played for eight months to a sold-out house at the Square East Theatre Off Broadway in *The Decline and Fall of the Entire World As Seen Through the Eyes of Cole Porter, Revisited,* a musical revue made up of over thirty of Porter's lesser-known songs. Miss Ballard's impersonations of Mabel Mercer, Sophie Tucker, and Beatrice Lillie were highlights of the show. As Miss Lillie she wrapped herself in a great red boa, lounged langorously on four stools, and sang "When I Was a Little Cuckoo."

Miss Ballard had again taken to the road with nightclub appearances and was performing in a Las Vegas club one evening in 1966 when Sal Mungo, an independent Hollywood film producer, watched her act. When he asked her why she had never starred in a television series, she replied, "Because nobody ever asked me." Within a few weeks Mungo was her manager and she had signed with Desi Arnaz for *The Mothers-in-Law.* After the show made its debut on Sunday evening, September 10, 1967, the critics had many reservations about its writing and direction, but they admired its starring comediennes, Kaye Ballard and Eve Arden. Louise Sweeney reported in the *Christian Science Monitor* (September 11, 1967) that the show offered "some of the most genuine laughs of the week," but found that it overworked its slapstick approach. Although during its first season *The Mothers-in-Law* achieved only fair Nielsen ratings, that was to be expected because of its formidable competition from *The Ed Sullivan Show* on CBS and *FBI* on ABC. The show continued to hold the Sunday evening spot on NBC until September 1969, when it was not renewed.

Long before she started to appear on her own comedy series Kaye Ballard had become familiar to television viewers. She was a weekly guest for a year and a half on *The Perry Como Show* (NBC), appeared for a summer on *The Colgate Comedy Hour* (NBC), and has sat in on *The Johnny Carson Show* some fifty times. She has also bandied small talk with Jack Paar, Garry Moore, and Mike Douglas on their shows, and has become something of a fixture on game shows. Miss Ballard has appeared in only two movies, *The Girl Most Likely* (Universal, 1958) and *A House is Not a Home* (Embassy, 1964), neither of which proved successful.

Kaye Ballard's discography includes RCA's original-cast album of *The Golden Apple* and MGM's of *Carnival!,* as well as revival albums of *Oklahoma* (Columbia) and *Roberta* (Columbia). In *Cole Porter Revisited* (RIC) hers is the only voice from the original cast. In 1960 United Artists released *Kaye Ballard Swings,* an album of songs and monologues recorded live at the Bon Soir. To promote her idea for a musical based on the life of Fanny Brice, she made *The Life of Fanny Brice in Song* on the MGM label at her own expense. Eventually, of course, she lost out to Barbra Streisand, who achieved stardom with *Funny Girl,* but she bears no resentment toward Miss Streisand, because she only begrudges the success of untalented performers. Another luckless venture was her *Peanuts* album for Columbia, in which she imitated Lucy, Charles Schulz's six-year-old comic strip harridan. She ruefully recalled for Leonard Harris of the New York *World-Telegram and Sun* (March 26, 1965) that it was "the only thing on *Peanuts* that didn't sell. . . . It got fabulous reviews, but no promotion." According to Jim Walls of the San Francisco *Sunday Chronicle* (March 13, 1960), she once cut a little-known album of songs by the lyricist Alan Jay Lerner. "The albums . . . were never produced in sufficient numbers to dent the market," Walls reported, "[but they] quickly became collectors' items."

While filming her TV series Kaye Ballard told interviewers that she found the regular hours a welcome relief from the grueling pace of nightclub appearances. It also was as lucrative as nightclub work, an important consideration for Miss Ballard, whose spending on the entertaining of friends, home furnishings, and her extensive collection of representational art seems to keep her chronically low on cash. A thoroughly disciplined performer, Miss Ballard has never missed a professional appearance. Until she signed for *The Mothers-in-Law* three weeks was the longest she had ever gone without working, and during the five months that she waited for filming to begin on the series she put together a new nightclub act, moved all her belongings—including her two poodles, Lena and Carmela—from her New York apartment to a spacious Hollywood penthouse, and entertained over 300 friends at dinner parties in her home. An excellent cook who specializes in Italian dishes, she appreciates all good food, and that, along with her compulsive eating habits, has given her constant problems with weight. Five feet five inches tall, she struggles to keep her weight closer to 135 pounds than to 145. Miss Ballard has dark brown hair, green eyes, and what one interviewer called "an alert and mobile [face], vivid with kaleidoscopic changes of expression." Mixed with her ebullience many observers have sensed a shyness and anxiety to please. Since 1956 she has undergone psychoanalysis, and she recently told Arnold Hano of *TV Guide* (July 20, 1968), "Analysis permits me to function in a world I know isn't perfect. I used to run on emotion alone. Now I also run on intellect and experience. I am better adjusted. The hardest thing was realizing it isn't wrong not to like everybody."

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BARENBOIM, DANIEL

Nov. 15, 1942- Israeli pianist; conductor
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From his early successes as a child prodigy at the keyboard in the mid-1950's, Daniel Barenboim has gone on to become an internationally acclaimed pianist whose performances of Mozart, Beethoven, Schubert, and Brahms have been praised for their technical virtuosity and romantic intensity. Since the early 1960's the Argentine-born Israeli musician has also emerged as a leading conductor, especially with the English Chamber Orchestra, and he now divides his time almost evenly among engagements as conductor and soloist with that group, other appearances as a pianist, and other conducting assignments. Some critics predict that he will eventually be chiefly remembered as a conductor.

Daniel Barenboim was born in Buenos Aires, Argentina on November 15, 1942 to Enrique and Aïda (Schuster) Barenboim. His parents are both accomplished pianists, and his father has had a distinguished career as a music professor in South America, Europe, and Israel. At five Daniel began studying piano, at first with his mother and then with his father, whom he has called his best teacher. When, at seven, he made his first public concert appearance, in Buenos Aires, he scored such a success that the audience summoned him back for seven encores. (He gracefully declined an opportunity to play an eighth because he had exhausted his repertoire.) When the boy was nine, the Barenboims left Argentina for the Mozarteum in Salzburg, Austria, where Daniel had been invited to study at the suggestion of the Russian-born conductor and composer Igor Markevitch, who was on its faculty.

Soon established as Salzburg's *Wunderkind*, Barenboim received the singular honor of being the first person in twenty-five years to be allowed to play the spinet piano that had once belonged to Mozart. At the 1952 Salzburg Festival, he created a stir when he performed Bach's D Minor Concerto and conducted a student orchestra in a performance of Brahms's *Variations on a Theme by Haydn*. The great German conductor Wilhelm Furtwängler, who had been in Salzburg at that time, wrote to Daniel's father: "Daniel Barenboim is a phenomenon; his musical and technical capacities are amazing."

At Salzburg, Barenboim studied the piano literature of Bach, Mozart, and Beethoven with Edwin Fischer, chamber music with Enrico Mainardi, and conducting with Markevitch. The fact that his parents had settled in Israel in 1952 made Barenboim eligible to receive the first advanced scholarship for musical studies in Europe that was awarded by the American-Israel Cultural Foundation. It enabled him to study composition in Paris with Nadia Boulanger and to attend the Santa Cecilia Academy in Rome, where he studied violin, theory, and composition. In 1956 he became the youngest person ever to receive its diploma. That same year he studied conducting at the Accadèmia Chigiana in Siena and won the Alfredo Casella piano competition in Naples. At that time his piano repertoire numbered some 200 solo pieces, including all of Beethoven's piano sonatas, and fifteen concertos.

Playing a Mozart concerto with the Royal Philharmonic under Josef Krips, Barenboim made his London debut in 1956. The London *Times* wrote: "There is no doubt about his pianistic ability, which is prodigious for his age, nor about his musicality, for his use of a wide range of tone was always *a propos*." Around the same time he was signed for an American tour by the impresario Sol Hurok, to whom he had been introduced by Artur Rubinstein, and on January 20, 1957 he made his United States debut at Carnegie Hall, playing Prokofiev's Concerto No. 1 in D Flat for Piano, Op. 10 with the Symphony of the Air under Leopold Stokowski.

At that point in his career Barenboim might easily have become merely a performing prodigy if it had not been for the wisdom of his parents, who limited his public appearances to three months a year. Thus he had a chance not only to continue expanding his repertoire, but also to lead a relatively normal life. He attended public schools in Israel, had many nonmusical friends, and took part in such activities as chess, stamp collecting, and soccer. His parents even encouraged him to box, "to keep him from getting a complex about his hands." Precocious in other areas besides music, at fifteen Barenboim spoke five languages.

On January 17, 1958 Barenboim again appeared in the United States, giving his first American solo recital, at Town Hall, in a program that included sonatas by Beethoven, Brahms, and Prokofiev, and Bach's *Chromatic Fantasy and Fugue*. Also during his early performing years Barenboim appeared regularly as a soloist with the Israel Philharmonic, and he toured Australia in 1958 and South America in 1960. Again in New York with the Symphony of the Air on March 12, 1962 he played Beethoven's Third Piano Concerto in C Minor, Op. 37. Later that year, on November 14, Barenboim again appeared with the same orchestra to launch their Brahms cycle. After hearing him play the Concerto No. 1 in D Minor, Op. 15, Louis Biancolli wrote in the New York *World-Telegram and Sun* (November 15, 1962): "Barenboim is an astonishing artist of consummate technic and refreshing personality."

Barenboim's prestige rose steadily, thanks to his frequent appearances with the Berlin Philharmonic from 1963 to 1965, his debut with the New York Philharmonic in November 1964, and his much acclaimed two-week tour of the Soviet Union in January 1965. In February 1965 he substituted for Leon Fleisher in a recital at New York's Hunter College auditorium, and that September he took the place of Claudio Arrau in a recital at the Edinburgh Festival. On both occasions he played the same three Beethoven sonatas: the F Minor, Op. 57 ("Appassionata"), the E Flat, Op. 81A ("Les Adieux"), and the formidably difficult but magisterial B Flat, Op. 106 ("Hammerklavier"). After hearing the performance at Hunter, Howard Klein of the New York *Times* (March 1, 1965) went on record as saying, "It may be premature to call a 22-year-old a master pianist, but the kind of artistry Daniel Barenboim demonstrated . . . was so impressive, there is no alternative." The following summer, in August, Barenboim gave a recital at the Mozart Festival at Lincoln Center. Although Allen Hughes of the New York *Times* (August 17, 1966) found him a fine interpreter of Mozart on that occasion, Jay S. Harrison of the New York *Post* caviled at what he considered to be Barenboim's excessively romantic approach to the composer.

In the spring of 1967 Barenboim accomplished the monumental feat of playing all thirty-two of Beethoven's piano sonatas in a series of recitals that helped to inaugurate London's new Queen Elizabeth Hall. He has also performed the entire cycle in Tel Aviv, Buenos Aires, and Vienna. In 1968 he gave two Beethoven sonata recitals at Carnegie Hall, both of which, with a few reservations, were admired by critics. Among them was Winthrop Sargeant of the *New Yorker* (April 6, 1968) who, after the first of the two recitals, acclaimed Barenboim for his technical equipment, musical taste, and intelligence.

Although it is not uncommon for a pianist to turn to conducting, Barenboim is becoming something of a phenomenon because he seems intent on pursuing both careers with equal ardor. Ron Eyer in *Newsday* (July 8, 1968) paraphrased Barenboim's explanation of the pianist's affinity for conducting: "The piano itself is a kind of miniature orchestra, and it is the only instrument that can approximate the whole spectrum of the orchestra in both harmony and melody as well as dynamic and pitch ranges. Pianists naturally think in terms of orchestral color, progressions of harmony and the interplay of several melodic voices." Barenboim started conducting professionally during a tour of Australia in 1962, with the Melbourne and Sydney symphony orchestras. In 1964 he led the English Chamber Orchestra for the first time. Although he has had no official affiliation with that ensemble since 1966, he has devoted much of his time to it, both as conductor and in the dual role of piano soloist and conductor. He has appeared with the English Chamber Orchestra in London and at festivals in Prague, Lucerne, Stresa, and Athens. In the summer of 1968 he brought it to major festivals in the United States.

DANIEL BARENBOIM

Barenboim also has often led the Israel Philharmonic, and he toured the United States with it during the summer of 1967. His other conducting assignments have included appearances with the New Philharmonia in London and the Hague Residentie Orchestra. In April 1968 Barenboim made his New York conducting debut in a series of four concerts with the London Symphony Orchestra, replacing their regular conductor Istvan Kertesz, who was indisposed. After attending the concerts, Harold C. Schonberg and Winthrop Sargeant both pronounced Barenboim a born conductor, and Sargeant wrote in the *New Yorker* (April 27, 1968) that "he is able to impose a personal style on the orchestra that is working with him, and this style is fastidious, gentle, and warm."

When the six-day Arab-Israeli war of June 1967 broke out, Barenboim and his fiancée, the British cellist Jacqueline Du Pré, cancelled all engagements and rushed to Israel to perform. They were married in Jerusalem on June 15, 1967, and since that time have frequently performed in public together. On April 5, 1968 the couple gave a joint recital at Carnegie Hall, playing music for cello and piano by Beethoven and Brahms, and three months later Miss Du Pré performed as a soloist in two of the four concerts at the 1968 Lincoln Center Festival, in which her husband conducted the English Chamber Orchestra. In 1969 the couple toured as part of a trio (Itzhak Perlman and Pinchas Zuckerman alternating at the violin), playing mostly Beethoven.

In addition to his heavy concert schedule, Barenboim allocates a substantial portion of his time to recording. At the age of nineteen he had already made six recordings; in the 1967-68 season he made twenty-six. For the British company HMV (Angel

Records in the United States) he plans to play all the Beethoven piano sonatas; to conduct and to perform as soloist in all the Mozart and Beethoven piano concertos, with the English Chamber Orchestra; to conduct that orchestra in the seventeen later Mozart symphonies; and to accompany his wife in the Beethoven and Brahms sonatas for cello and piano. After the release of the first record of Beethoven sonatas Edward Greenfield observed in the *Guardian* (May 29, 1967), "To a degree I find almost disconcerting, Barenboim already matches the two great Beethoven [piano] masters in their strongest suits: [Artur] Schnabel in power and vitality and [Wilhelm] Kempff in range of tone-colour and intensity." The first record of the Mozart symphony series, which includes No. 32 in G, No. 35 in D ("Haffner"), and No. 38 in D ("Prague") was judged by Alan Rich (*New York,* July 29, 1968) to be "quite likely the best available performance of these three works."

Barenboim's discography also includes his piano performances of Beethoven's *Diabelli Variations* on Westminister, of Mozart's Concerto in C Major with Otto Klemperer and the New Philharmonia Orchestra on Columbia, and of Berg's Chamber Concerto with Pierre Boulez and the BBC Symphony Orchestra on CBS. On the HMV label, he has conducted the English Chamber Orchestra in Schönberg's *Verklärte Nacht,* Wagner's *Siegfried Idyll,* and Hindemith's *Trauermusik.* After listening to them, Edward Greenfield noted of Barenboim's conducting in the *Guardian* (February 6, 1968), "His style stems from the . . . flexible approach of Furtwängler, and these performances, not flawless technically, convey a marvellous sense of line."

An Israeli citizen since 1952, Daniel Barenboim maintains residence in Tel Aviv, but usually when he and his wife are not on tour they make London their home. They are close friends of Zubin Mehta, Vladimir Ashkenazy, and Itzhak Perlman, musicians with whom they share youth, prodigious talent, and a common musical aesthetic that Roger Kahn of the *Saturday Evening Post* (September 7, 1968) described as a preference for "intensity, with an occasional wrong note," rather than "the cool, godlike perfection of Heifetz or Horowitz." Brisk, alert, and confident, Barenboim radiates a seemingly inexhaustible store of energy. When relaxing with friends, he is a lively storyteller and an incorrigible practical joker, and when he has a few spare hours he attends a concert or engages in informal music-making with local musicians. He does not, however, spend much time on practising, which he dislikes intensely, and he always memorizes a new piano piece completely before playing a note of it. Barenboim has achieved his technical virtuosity at the keyboard despite his small hands, which match his small stature. (He is five feet six inches tall.) He was awarded the Beethoven Medal in 1958 and the Paderewski Medal in 1963.

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BARTH, JOHN (SIMMONS)

May 27, 1930- Writer
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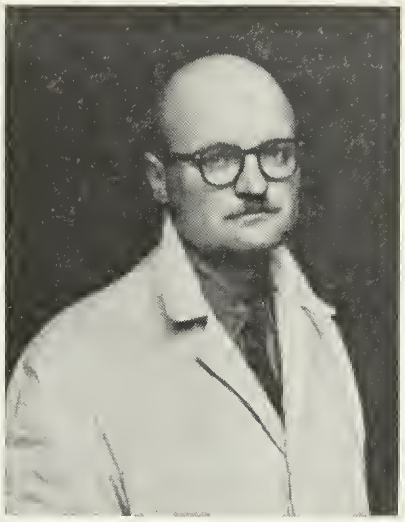
John Barth, who teaches English at the State University of New York in Buffalo, is among the more brilliantly inventive of contemporary American writers of seriocomic fiction. Barth has with justification been compared at one time or another with Laurence Sterne, Jonathan Swift, Henry Fielding, François Rabelais, James Joyce, and Vladimir Nabokov. But his polestar, by his own confession, is Scheherazade, and his greatest delight is in weaving cyclical tales—full of coruscating epigrams, mythic themes, moral allegories, erudite word-plays, bawdy jokes, and whimsical diversions—within ingeniously and intricately constructed plot frames.

Barth's first novel, the relatively short, modern-style *The Floating Opera* (1956), was runner-up for the National Book Award, and his underground following was consolidated with his second, *The End of the Road* (1958), which is also moderate in length and contemporary in spirit. The sprawling, picaresque *The Sot-Weed Factor* (1965), set in Colonial Maryland, became a best seller and was chosen one of the twenty best postwar novels in a poll of 200 authors, critics, and editors conducted by the New York *Herald Tribune*. "Beneath the scatological humor, mock seventeenth-century prose, and Marx Brothers' pace and plotting of *The Sot-Weed Factor,*" a writer for *Book Week* (September 26, 1965) commented, "is a profound vision of the world . . . that makes Barth one of our most promising writers of the novel of ideas." His magnum opus is *Giles Goat-Boy* (1966), a gigantic, multilevel parable about—to use the author's words—"a young man who is raised as a goat, later learns he's human and commits himself to the heroic project of discovering the secret of things." *Lost in the Funhouse; Fiction for Print, Tape, and Live Voice* (1968), a string of short pieces designed for multimedia performance, best exemplifies Barth's conscious turning away from the artifice-hiding realistic tradition—which, he believes, is moribund—"to acknowledge what I'm doing while I'm doing it." In answer to those critics who dismiss him as a clever but shallow virtuoso, Barth has said: "You know what I think about technique. It's about as important in literature as it is in lovemaking: if it's not informed with real passion it's not much good."

John Simmons Barth was born in Cambridge, Maryland on May 27, 1930 to John Jacob Barth, a candy store owner now retired, and Georgia (Simmons) Barth. He has a twin sister, Jill, and an older brother, William. The father, in an interview with Mopsy Strange Kennedy for the Washington *Post* (September 2, 1967), commented on his younger son's literary bent: "This talent must have come later. I didn't notice it when he was younger. He always liked stories, though—I like to tell stories myself. Funny stories." Barth's twin sister, Jill, recalled for Miss Kennedy: "He's always been more serious than outgoing. . . . He got a lot of things without trying very hard at school." Of the father's influence she said: "If there is a thread it comes from him—no particular talent, but just creative ability passed along in some form." Barth's brother told the interviewer: "Looking back I'd never have expected him to be a writer. . . . I will say he always had a vivid, overactive imagination. . . . What amazes me is how he imagines so much when he's experienced so little. . . . He's a dreamer, and an iconoclast. In a way I don't understand him; he's a mystery to me."

Barth's first aspiration was to music. In high school he played drums in the band, and after graduation he enrolled at the Juilliard School of Music in New York City to study orchestration. Partly for financial reasons, he left Juilliard after one term and transferred to Johns Hopkins University in Baltimore, Maryland as a journalism major. It was at Johns Hopkins that what he calls his "love affair" with Scheherazade began. "As an illiterate undergraduate," he recalled in an article in the New York *Herald Tribune* (September 26, 1965), "I worked off part of my tuition filing books in the Classics Library at Johns Hopkins, which included the stacks of the Oriental Seminary. One was permitted to get lost for hours in that splendiferous labyrinth and intoxicate, engorge oneself with *story*. Especially I became enamoured of the great tale-cycles and collections: Somadeva's *Ocean of Story* in ten huge volumes, Burton's *Thousand Nights and a Night* in twelve, the *Panchatantra*, the *Gesta Romanorum*, the *Novellini*, and the *Pent-Hept-* and *Decameron*. . . . Most of those spellbinding liars I have forgotten, but never Scheherazade."

He went on to explain his fascination with *Thousand Nights and a Night*: "Though the tales she [Scheherazade] tells are not my favorites, she remains my favorite teller. . . . Like a parable of Kafka's or a great myth, the story of deflowered Scheherazade, yarning tirelessly through the dark hours to save her neck, corresponds to a number of things at once and flashes meaning from all its facets. For me its rich dark circumstances, mixing the subtle and the coarse, the comic and the grim, the realistic and the fantastic, the apocalyptic and the hopeful, figure, among other things, both the estate of the fictioner in general and the particular endeavors and aspirations of this one, at least, who can wish nothing better than to spin like that vizier's excellent daughter, through what nights remain to him, tales within tales, full-stored with 'description and discourse and rare traits and anecdotes and moral instances and reminiscences . . . proverbs and parables, chronicles and pleasantries, quips and jests, stories and . . . dialogues and histories and elegies and other verses . . .' until he and his scribblings are fetched low by the Destroyer of Delights." Other major formative influences on Barth were Franz Kafka, James Joyce, and Thomas Mann. Barth received his B.A. degree at Johns Hopkins in 1951 and his M.A. degree there in 1952. He taught English at Pennsylvania State University from 1953 until 1965, when he joined the faculty of the State University of New York.



JOHN BARTH

Barth began writing short stories while he was still a student at Johns Hopkins, but he sold none of them. The idea for the first novel, *The Floating Opera* (Appleton, 1956), was inspired by an old showboat that used to ply the tidewater Maryland area when Barth was a child. "When I came across a photograph of that old show boat in 1954," he told John Enck in an interview for *Wisconsin Studies in Contemporary Literature* (Winter-Spring 1965), "I thought it would be a good idea to write a philosophical minstrel show. . . . I started to do it and it ended up being a novel instead." The narrator of *The Floating Opera*, Todd Andrews, a rakish tidewater lawyer with a Camus-like, absurdist philosophy of life, plans to commit suicide out of existentialist boredom but changes his mind when he realizes that killing himself would be just as meaningless as any other action in his life. The novel ends with Andrews coming to terms with an existence bereft of absolutes: "A value is no less authentic . . . for its being relative. . . . These [relative values] at least we have, and if they are all we have, then in no way whatsoever are they inferior." The philosophising was carried out, as Melvyn Bragg noted in the London *Observer* (September 2, 1968), with Barth's characteristic "intellectual agility, gossipy tone, comic brio."

His second novel was *The End of the Road*, published by Doubleday in 1958. In it, Jacob Horner, paralyzed by indecision about everything, is advised by his bizarre psychotherapist to seek a cure in role-playing. Accordingly, he becomes a teacher of prescriptive grammar at a Maryland teachers college, where he clashes with an opposite personality type, Joe Morgan, and seduces Morgan's wife, Rennie. The comedy of manners—in which psychiatric and academic jargon are parodied—ends tragically, with Rennie choking to death on her own vomit during an illegal abortion. Some critics found the book tasteless in the extreme, but Talliaferro Boatwright pointed out in the New York *Herald Tribune* (July 20, 1958): "Given his premise that we live in a world without standards, taste becomes a side issue, not to be considered. Whether or not his diagnosis of the plight of modern man, and his prognosis of his fate, are correct, he has stated them persuasively."

"I didn't think after *The End of the Road* I was interested in writing any more realistic fiction—fiction that deals with characters from our time, who speak real dialogue," Barth told John Enck. His third novel, *The Sot-Weed Factor*—the title of which, incidentally, means tobacco peddler—is the story of one Ebenezer Cooke, his twin sister, and their tutor. Set in the Restoration period, it is written in the spirit and language of that period. "It is a huge sprawling book, filled with dry, rarefied quips. . . ," Douglas M. Davis wrote in the *National Observer* (February 15, 1965). "It parodies at once the grand costume novel, Elizabethan literature, Ph.D. theses, and mankind at large." Richard McLaughlin observed in the Springfield *Republican* (September 25, 1960) that "in spite of the wild vagaries . . . his book does have . . . a genuine seriousness at the bottom of its racy, comic adventures. . . . The fact that . . . Ebenezer has a none too easy time of it maintaining his virtue in an unvirtuous world rather points up the serious moral of this boisterously diverting farce."

When interviewed by John Enck, Barth was in the process of writing *Giles Goat-Boy*. "What I really wanted to write after *The Sot-Weed Factor* was a new Old Testament, a comic Old Testament. I guess that's what this new novel *Giles Goat-Boy* is going to be. A souped-up Bible. Its subtitle would be 'The Revised New Syllabus of George Giles, our Grand Tutor.'" What he finally wrote is an elaborate allegory reminiscent of Jonathan Swift's *A Tale of A Tub* and, to a lesser degree, *Gulliver's Travels*. In it, the world of the contemporary Cold War is translated to the microcosm of a university with two campuses symbolizing, apparently, the capitalistic West and the Communistic East. Each campus is under the terrifying control of a monster computer—the Informationalist New Tammany College under that of WESCAC, and the Student-Unionist Nikolay College under that of EASCAC. The computers are programmed to destroy one another on provocation. Upon that scene arrives Giles (né Billy) Goat-Boy, conceived by accident by the computer WESCAC and born mysteriously of a virgin. Rescued from automatic destruction in the computer's tape-lift by Max Spielman the great Moishian (apparently representing the Jewish side of the Judeo-Christian heritage), Giles is raised on the university goat farm. There, during mating season, he makes the painful discovery that he is not really a goat. That discovery, coupled with his mysterious origin, leads him to believe that he is a savior of mankind, in the tradition of Moses, Jesus, and Buddha. Wearing a foul goatskin, the randy Giles goes to the West Campus to preach his Revised New Syllabus and prove his right to be Grand Tutor. At once guileless and lustful, he wanders through countless weird adventures and extraordinary trials, rejecting various philosophies and temptations on the way to his ultimate goal, which is to enter the computer WESCAC, change its programming, and thus bring the student body (mankind) to Redemption.

Giles Goat-Boy; or The Revised New Syllabus (Doubleday, 1966) was vociferously acclaimed by most critics. A few, while acknowledging the fertility of Barth's invention, complained that the ingenuity of the book lacked depth. Alfred Alvarez, for example, wrote in the London *Observer* (April 2, 1967): "The allegory is worked out down to the smallest expletive. . . . The figures are so rigorously symbolic that they can never be more than puppets, and the whole development is governed by the simple principle of exploring obsessively every logical possibility of every situation. . . . The result is . . . an intricate, academic game of logic-chopping. Even the wrought, archaic style has a pedantic ring." Webster Schott of *Life* (August 12, 1966) expressed this opinion: "*Giles Goat-Boy* is the novel with something to offend everyone. Barth distributes his hostility and nihilism with cold impartiality. His psychiatrists encourage sodomy. His moralists preach immorality. His pacifists want blood. Humanity is totally perverted. . . . He . . . searches no human depths. . . . Barth bets everything on attack, and he loses. . . . The novel deteriorates into a game of matching Barth's inventions to their corresponding realities." But Phyllis Grosskurth, writing in the Toronto *Globe and Mail* (September 3, 1966), answered such criticism in these words: "Here is a novel of dazzling synthesis, embodying religion, myth, science, and politics, and narrated in the most literate, controlled prose since Joyce. Any cavil on the part of a mere critic seems tawdry, if not downright impertinent."

As Barth's reputation grew, so did the demand for him to give readings at universities and other intellectual centers. He became interested in the voice as a narrative instrument, and that interest reinforced his intention—based on his premise that the realistic novel had run its course—to affirm the artificial element in his art and "make the artiface part of your point." He began composing pieces specifically for voice and tape recorder and rendering them before his audiences. Thomas Lask reported one such performance at the Poetry Center of the Ninety-second Street Young Men's and Young Women's Hebrew Association in Manhattan in November 1967: "Mr. Barth read what he called 'Three Narratives for Tape and Live Voice'. . . . He made sure . . . that the tape was used not merely as a conveyer of information but as part of the narrative itself. In an interview before the reading Mr. Barth called this act 'turning the process into the content.' For example, in the last of the three readings the voice is that of Mr. Barth but the 'I' in the story *is* the story, complaining of his hard life, his mistreatment by whoever created him."

His short pieces for tape and live voice were included among the fourteen stories, meditations, and parodies of *Lost in the Funhouse* (Doubleday, 1968). "Many things can happen in John Barth's funhouse, but getting lost is not likely to be one of them," the reviewer for *Time* (September 27, 1968) commented. "Whenever the rubber spiders and indiscreetly aimed jets of air become too threatening, the lights suddenly flash on and Proprietor Barth himself ambles in and starts explaining the machinery. Those who take their funhouses seriously may grow confused and exasperated. But readers of the *The Sot-Weed Factor* and *Giles Goat-Boy* are familiar with Barth's impulses toward farce, his intellectual mobility, shaggy doggerel, and merry nihilism. These people are apt to accept the clever gimmickry as one would a party favor. . . . Taken together, as Barth urges they should be, these fictions interreact to produce a series of constantly changing and enticing illusive forms. . . . Another bit of Barth cunning is to turn daily life into mythology while turning mythology into domestic comedy."

The first piece in *Lost in the Funhouse* was "Night-Sea Journey," in which a spermatozoon is the speaker. At one point the spermatozoon sums up a recurring theme of Barth's books: "My trouble is, I lack conviction. Many accounts of our situation seem plausible to me—where and what we are, why we swim and whither." Douglas M. Davis commented on that theme in his article in the *National Observer* (September 16, 1968): "But if Mr. Barth, through his characters, lacks metaphysical conviction, he does not lack the indefinable quality called 'humanity.' He tells, as he says, rousing good yarns that make us care about their characters, . . . animal, vegetable, or mineral."

Geoffrey Wolf has testified in the Washington *Post* (September 26, 1968) that Barth reads "uncommonly well." In reviewing the recording *Giles Goat-Boy* (Caedmon MS 511) Thomas Lask wrote in the New York *Times* (February 9, 1969): "In Barth we have the free-wheeling imagination, the embroidered prose, the workout of design, the subordination of what is said to the manner of saying it. . . . Mr. Barth reads his own work with a twangy, flat voice and in prose rhythm of his own choosing."

Avon Books has issued a paperback edition of *The Floating Opera,* and Grosset has done the same with *The Sot-Weed Factor,* and revised hardcover editions of both books have been published by Doubleday. In 1966 the National Institute of Arts and Letters awarded Barth a $2,500 grant, and in the same year the Creative Arts Commission of Brandeis University cited him for notable achievement in fiction.

John Barth and Harriette Anne Strickland were married on January 11, 1950. They have three children: Christine, John, and Daniel. Barth still plays the drums, sometimes with a neighborhood jazz combo, and he has said that he likes to think of himself in literature as an orchestrator of the old literary devices. Some critics have lumped Barth with the black humorists, but he disavows identification with that school: "They dramatize—and good for them!—the Madness of Contemporary Society. . . . But I say, Muse spare me (at the desk, I mean) from Social-Historical Responsibility, and in the last analysis from every other kind as well, except Artistic."

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BATES, ALAN

Feb. 17, 1934- English actor
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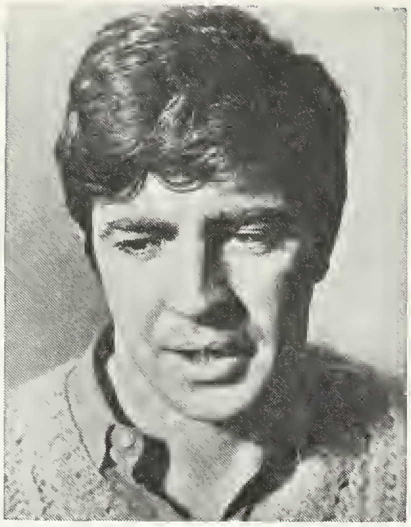
In the past fifteen years Great Britain has produced a wave of films and plays about the seamier side of contemporary English life. Written by such "angry young men" as John Osborne, Harold Pinter, and Arnold Wesker, those films and plays have brought into prominence such brilliant young British actors as Albert Finney, Laurence Harvey, Tom Courtenay, and Peter O'Toole. A member of that company is Alan Bates, who first gained recognition in 1956 for his supporting role as Cliff Lewis in the original London production of Osborne's *Look Back in Anger.* Since then he has validated his reputation in the role of Mick, one of the deranged brothers in Pinter's *The Caretaker,* which he played in London's West End and on Broadway as well as in the film version of the play. His other film credits include *Nothing But the Best, Zorba the Greek, Georgy Girl, King of Hearts,* and *The Fixer.*

The oldest of three brothers, Alan Arthur Bates was born in the Midlands suburb of Allestree, Derbyshire, on February 17, 1934. He has described his family as "middle middle class"; his father, Harold Arthur Bates, is an insurance broker, and his mother Florence Mary (Wheatcroft) Bates is a housewife. Both parents are amateur musicians, and they encouraged Alan to become a concert pianist. But by the time he had reached eleven, Bates had other plans for his future. "I just up and said I wanted to be an actor," he recalled in an interview with Edwin Miller of *Seventeen* (May 1963). His parents substituted speech lessons for piano instruction, and for a time he studied acting with Claude W. Gibson. Bates attended the Herbert Strut Grammar School in Belper, Derbyshire and then studied on a scholarship at the Royal Academy of Dramatic Art in London, where he received most of his training in the classics of the theatre. He took out two years from his career to fulfill his military service in the Royal Air Force.

"I've been carried upward on the new wave of English writers, kitchen sinks and psychology," Bates told Robert Wahls in an interview for the New York *Sunday News* (January 10, 1965). Riding that new wave, after making his stage debut in 1955 at Coventry with the Midland Theatre Company in *You and Your Wife,* Bates did not enter an apprenticeship in the traditional way with the Old Vic or at Stratford-on-Avon, but joined the English Stage Company, a London repertory group whose productions included many plays in the new realism as well as other modern works and some classical drama. During 1956 and 1957 Bates appeared with the Company at the Royal Court Theatre in *The Mulberry Bush, The Crucible, Cards of Identity, The Country Wife, The Apollo de Bellac,* and *Yes—and After.* His most important appearance with the English Stage Company was in John Osborne's landmark anti-Establishment drama, *Look Back in Anger,* which had its première under the direction of Tony Richardson on May 8, 1956. The



ALAN BATES

play created a sensation in London, and its hero, Jimmy Porter, soon became a symbol of discontented British youth. Although Bates's role in the play was secondary—he played Porter's loyal and long-suffering friend Cliff Lewis—he shared in the critical accolades that the cast received, and in July 1957 he went to Moscow with the company to perform the play for the World Youth Festival. That October when he made his New York debut in the same role, Brooks Atkinson of the New York *Times* (October 13, 1957) wrote, "Alan Bates plays admirably . . . avoiding sentimentality but expressing pity and devotion."

After the Osborne play's successful New York run, Bates returned to Great Britain to appear as Edmund Tyrone in the Edinburgh Festival's September 1958 production of *A Long Day's Journey Into Night* by Eugene O'Neill. The play moved to London later that month, and for his performance Bates received the 1959 Clarence Derwent Award for the London season's best interpretation in a nonfeatured role.

In the meantime Bates was appearing in plays on British and American television. As a result of one such appearance he came to the attention of Harold Pinter, who chose him to play Mick, one of two eccentric brothers who take in a vagrant as their guest in his enigmatic comedy, *The Caretaker,* which opened in London on April 27, 1960. Bates costarred with Donald Pleasence and Peter Woodthorpe, whose performances led a *Variety* (May 11, 1960) reviewer to comment: "A particularly distinctive feature of the production is the exceptionally high standard of acting by the three performers." After a successful London run the cast came to New York—with the exception of Woodthorpe who was replaced by Robert Shaw—and the play opened on October 4, 1961 at the Lyceum. Again the performers were highly praised, with Richard Watts writing in the New York *Post* (October 15, 1961), "Alan Bates is excellent as the more extroverted brother, weird, antic, [and] slyly humorous."

Under Tony Richardson's direction Bates made his film debut in 1960 with a small role in the movie version of Osborne's play *The Entertainer* (Continental), starring Sir Laurence Olivier. Making his next appearance in *Whistle Down the Wind* (Pathé-America, 1962), which starred Hayley Mills, he played a fugitive murderer mistaken for Jesus Christ by a group of children.

Bates's first starring vehicle was *A Kind of Loving* (Governor, 1962), a film in the genre of realistic British dramas about middle-class life in the grimy industrial cities of England's North and Midlands. Under the direction of John Schlesinger the film explored the courtship and marriage of a young industrial draftsman and a stenographer with sensitivity and honesty. Bosley Crowther praised Bates's performance in the New York *Times* (October 2, 1962), noting that he projected "a moving impression of a cheeky, clumsy, crude, confused young man." *A Kind of Loving* won the top prize at the 1962 Berlin Film Festival.

Next Bates rejoined Donald Pleasence and Robert Shaw to make Pinter's film version of *The Caretaker* (Caretaker Films, 1963), which was directed by Clive Donner and released in the United States under the title *The Guest* (Janus, 1964). The performances of the three actors were praised, but most critics agreed that the film failed to capture the force of the stage play. During 1963 Donner also directed Bates in a satirical comedy entitled *Nothing But the Best* (1964), an Anglo-Amalgamated Production released in the United States by Royal Films. As James Brewster, a charming but unscrupulous social climber, Bates was praised by Eugene Archer (New York *Times,* August 16, 1964) for his "unexpected and trenchant gift for wit."

Bates's performance in the film version of *The Caretaker* brought him to the attention of Sir Carol Reed, who offered him a part in his suspense thriller *The Running Man* (Columbia, 1963), with Laurence Harvey and Lee Remick. After seeing it, Michael Cacoyannis hired Bates for the screen version of Nikos Kazantzakis' novel *Zorba the Greek.* In the film, released by Twentieth Century-Fox in the United States in December 1964, Bates played Basil, an introverted young English intellectual who while visiting Greece encounters the ebullient Zorba, portrayed by Anthony Quinn. Like the film itself, Bates received mixed reviews. Bosley Crowther (New York *Times,* December 18, 1964) complained that Bates's Basil was "little more than a smirking straight-man," while Stanley Kauffman wrote in *Life* on January 15, 1965 that "the character of Basil is so eviscerated that Bates, though a responsive actor, can do little with it." On the other hand, Richard L. Coe (Washington *Post,* February 11, 1965) felt that "in a role that might have been weak, Alan Bates gives strength to reticence." Reflecting on the reviews in an interview with Mike McGrady (*Newsday,* January 4, 1965), Bates said, "There is little you can see in the written lines or the individual sequences—but I feel this was a marvelous part. The difficulty came in suggesting someone who is entirely controlled by his mind. As a result, not one scene in the movie came easily to me."

After seeing *Nothing But the Best,* playwright Jean Kerr engaged Bates for the title role in her comedy *Poor Richard,* which had its Broadway première on December 2, 1964. Although most critics felt that *Poor Richard* fell far short of Mrs. Kerr's hit play, *Mary, Mary*, few quarreled with Bates's performance as Richard Ford, a tippling, woman-charming British poet. After *Poor Richard* closed, Bates returned to London, where in August 1965 he costarred with Diane Cilento in the shortlived *The Four Seasons*, a play by Arnold Wesker.

Under the direction of Silvio Narizzano Bates appeared in *Georgy Girl*, a seriocomic character drama released by Columbia Pictures in 1966. Playing the title role, Lynn Redgrave captured most of the attention of the reviewers, but Bates, as the scamp who was her sometime lover, shared in the praise.

Bates's first departure from British film-making came in 1966 when he joined a French cast of actors on location in France to make *Le Roi du Coeur* (*King of Hearts*, Lopert, 1967), directed by Philippe de Broca. As a Scottish soldier crowned king of hearts by the inmates of an insane asylum in a French town during World War I, Bates was almost universally praised, even by those critics who did not care for the offbeat whimsy of the movie. After completing *King of Hearts* Bates went on location near Dorset, England, to appear in his first Hollywood production, the film version of Thomas Hardy's novel *Far From the Madding Crowd* (MGM, 1967). Under the direction of John Schlesinger, Bates played Gabriel Oak, the stolid farmer who finally wins Bathsheba Everdene.

Anxious to return to the classical stage, Bates accepted with alacrity the offer to play the title role in Shakespeare's *Richard III* at the 1967 Stratford (Ontario) Festival, in a production directed by Richard Hirsch. (He also played Mr. Ford in the *The Merry Wives of Windsor*, in Stratford's repertory that summer.) Although Bates's performance as Richard was for the most part admired by critics, his conception of the hunchbacked King was considered by some to be too reserved and mild. Walter Kerr wrote in the New York *Times* (June 25, 1967), "Mr. Bates is a performer of intelligence who has no difficulty at all in discerning Shakespeare's intelligence, plucking from the hurry of language the telltale points that will explain and sustain him in his special, mildly bitter insights. At the same time his detachment really does reduce the shadow he can cast upon the throne and the energy he can bring to occupying the normally throbbing center of the stage. The center of the stage, in fact, goes unoccupied in this production."

When the Stratford Festival closed in the fall, Bates moved to location in Budapest, Hungary to play the title role under John Frankenheimer's direction in the film version of *The Fixer*, Bernard Malamud's grim tale of religious persecution in Czarist Russia. When *The Fixer* was released by MGM in December 1968 it received divided reviews, but Bates, in spite of his British accent, was praised for his performance as Yakov Bok, the Jewish handyman who is unjustly imprisoned and tortured for a ritual murder he did not commit. Pauline Kael wrote in the *New Yorker* (December 21, 1968), "If the script and the direction had given him some help, Bates, in the title role, might almost have carried the picture by sheer intelligence and determination."

Alan Bates is five feet eleven inches tall and has dark hair and green eyes. He once listed his recreations as tennis, squash, swimming, riding, and traveling. A rather shy and reserved bachelor, Bates was nonetheless described by William Rice of the Washington *Post* (August 13, 1967) as a "warm and obliging person." Rice also found the actor a good listener who "talks easily but does not lead a conversation." Bates dismisses the idea that film actors do not know how to act, and greatly admires the film work of Marcello Mastroianni and the late Gerard Philippe. He himself has received high praise from movie directors he has worked with. Michael Cacoyannis has commented (as quoted by Mike McGrady in *Newsday*, January 4, 1965), "Once Alan has the scene in mind, he does something that few other actors would even attempt. He reflects three or four moods at the same time. For most actors, for our very best actors, it is enough that they manage one mood with competence." And after completing *The Fixer*, John Frankenheimer told Joseph Gelmis of *Newsday* (March 25, 1968), "I have never met an actor who was so good, so professional, so lovely a man. In my opinion, he was the best actor I've ever worked with."

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BAUR, JOHN I(RELAND) H(OWE) (bou'ûr)

Aug. 9, 1909- Museum director; author; art historian

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Since January 1, 1968 the director of the Whitney Museum, which houses one of the nation's largest collections of American art, has been John I. H. Baur, who is dedicated to the museum's tradition of exhibiting all schools of American art, whether or not they are currently fashionable. He succeeded Lloyd Goodrich, who became advisory director, after serving as the museum's associate director for ten years and as a curator for six years. Perhaps his greatest accomplishment as associate director was his supervision of the fund-raising for, and the construction of, the Whitney's bold and distinctive quarters at 75th and Madison Avenue, which was designed by Marcel Breuer and opened to the public in 1966. Before he joined the Whitney in 1952, Baur was a curator of the Brooklyn Museum. He is the author of *Revolution and Tradition in Modern American Art* (1951) and of many monographs about American artists.

John Ireland Howe Baur was born in Woodbridge, Connecticut on August 9, 1909, to Paul V. C. Baur and Susan (Whiting) Baur. He and his two sisters, Jean (Mrs. Frank Kaiser) and Helen (Mrs. William Watson), grew up near the Yale

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University campus in New Haven, where their father was a professor of archaeology. As a student at the Choate School in Wallingford, Connecticut, John wrote for the literary magazine and the school newspaper and joined the debating society. After graduating in 1928 he entered Yale, majored in English, and eventually became editor of the Yale literary magazine. He received the B.A. degree in 1932 and decided to find a job teaching English in a boys' school.

With the United States deep in the Depression Baur found that he was unable to obtain a teaching position; he therefore decided to accept an art history scholarship that was offered at Yale. Up until that time his only background in art had been an introductory history course during his senior year. In graduate school he became fascinated with the subject, especially through the inspiration of two of his teachers, Henri Fooillon and Marcel Aubert. After submitting a thesis on Baroque altar pieces Baur received his M.A. degree in 1934.

His first job was a teaching position as supervisor of education at the Brooklyn Museum. After two years he realized that teaching was not for him, and in 1936 he was appointed the museum's curator of paintings and sculpture. He began to specialize in acquiring American art because the Brooklyn Museum's acquisition funds were modest, and American paintings were comparatively inexpensive at that time (A Winslow Homer watercolor, for instance, that he bought in the 1930's for $2,000 was valued at $40,000 in 1967.)

In 1944 Baur's career was interrupted by the Army and he became a private in the infantry. He told Sally Hammond of the New York *Post* (November 15, 1967) that he was about to be sent to the Battle of the Bulge when "somebody punched an IBM card looking for men over 35 with a master's who could type 30 words a minute." After a time spent in typing up payrolls, Baur was promoted to technical sergeant in Special Services. Just before his discharge in 1945 he helped to arrange an exhibition of soldiers' art at the National Gallery in Washington, D.C.

After the end of World War II Baur returned to the Brooklyn Museum. A few years later officials at the Library of Congress asked him to write a survey of twentieth-century American art for an American civilization series. The result was his full-length book, *Revolution and Tradition in Modern American Art* (Harvard University Press, 1951), which Alfred Frankenstein in the *Saturday Review of Literature* (November 3, 1951) called "a model of lucidity, simplicity, and comprehensiveness." It has been translated into Italian, Spanish, Japanese, and Korean. In researching for the book, Baur came into frequent contact with the staff of the Whitney Museum of American Art and especially with Lloyd Goodrich, one of America's leading authorities on American art and at that time associate director of the museum. In 1952 Baur left Brooklyn to become a curator at the Whitney.

Established by Mrs. Gertrude Vanderbilt Whitney in 1930, the Whitney Museum of American Art was the nation's first museum dedicated solely to American art. In 1932 the Whitney Annual was inaugurated, alternating each year between painting and sculpture and representing as fully as possible the current work of American artists. At first the museum tried to acquire works from earlier periods, but in 1949 it sold a number of its older pieces and began to concentrate exclusively on the twentieth century. The Whitney was housed in a brownstone on West 8th Street in Greenwich Village until 1954, when it moved into a building at the rear of the Museum of Modern Art at 22 West 54th Street. There the number of annual visitors jumped from 70,000 to 270,000, and it soon became evident that larger quarters had to be found.

Baur, who was appointed associate director of the Whitney in 1958, became the staff executive for an ambitious $8,000,000 fund-raising campaign to construct a new building and expand the museum's programs. He worked closely with the architects, Marcel Breuer and Associates, on plans for a structure to be erected at Madison Avenue and 75th Street. When completed, the bold design of the five-story inverted ziggurat of massive granite walls interspersed with a few trapezoidal windows made the Whitney one of the most talked-about cultural spots in the city. On the day of the museum's official opening, September 28, 1966, Jane H. Kay wrote in the *Christian Science Monitor,* "Like Wright's Guggenheim or Stone's Huntington Hartford Museum [the Whitney] sets itself off—at long last—as a place with an identity." Tripling the space of the 54th Street building, Breuer's design provided open, uncluttered galleries with movable walls and lighting that afforded ideal conditions for exhibiting. At the opening Baur announced that while retaining its "principal responsibility . . . to the living American artist," the Whitney would now be able to return to its former policy of collecting works of earlier artists to provide "a kind of introduction and background" to current developments.

The appointment of Baur as the director of the Whitney beginning on January 1, 1968 occasioned little surprise among insiders in the art world. Impervious to the complaints of some art critics that the Whitney presents a confused hodgepodge of contemporary American art, Baur maintains, as did his predecessor Lloyd Goodrich, that the Whitney has a mission to present the "breadth and diversity" of art in the belief that "no one direction has a claim to be the only creative direction."

To represent more adequately in the Whitney Annuals the work of young artists outside New York City, the museum launched an extensive travel program for its curators in 1966 with the aid of a Ford Foundation grant. Two years later Baur wrote in an article for *Arts Magazine* (February 1968), "We are now embarked on a more serious search for neglected talent than this, or probably any other American museum, has undertaken before."

Throughout his career Baur has been a prolific writer on art criticism and history. In addition to articles for such journals as *Art News, Art in America,* and the *Magazine of Art,* he has written monographs on Eastman Johnson, John Quidor, Theodore Robinson, Loren MacIver, I. Rice Pereira, George Grosz, Charles Burchfield, Bradley Walker Tomlin, William Zorach, Philip Evergood, and Bernard Reder. Baur's other books include *American Painting in the Nineteenth Century* (Praeger, 1953), *ABC for Collectors of Contemporary Art* (Princeton Univ. Press, 1954), and *Nature in Abstraction* (Macmillan, 1958). He was the editor of and a contributor to *The New Decade: Thirty-five American Painters and Sculptors* (Macmillan, 1955) and *New Art in America; Fifty Painters of the Twentieth Century* (Praeger, 1957), and with Lloyd Goodrich he wrote *Four American Expressionists: Doris Caesar, Chaim Gross, Karl Knaths, and Abraham Rattner* (Praeger, 1959) and *American Art of Our Century* (Praeger, 1961).

Baur is a member of the Association of Art Museum Directors, the Museums Council of New York City, the advisory board of the Colby College Art Museum, and the advisory committee of the Museum of American Folk Art; a trustee of the Council of Arts in Westchester; and chairman of the advisory committee of the Skowhegan School of Painting and Sculpture. He is on the editorial boards of the *Magazine of Art* and *Art in America.* During 1950-1951 he was a visiting lecturer in American art at Yale University.

While a curator at the Brooklyn Museum John I. H. Baur met Louise Weld Chase, its assistant curator of medieval art, and they were married on January 7, 1938. They have a son, Arthur M., and two daughters, Susan W. and Jean E. Since 1946 the Baurs have lived in a shingled house that Baur himself designed on a hilltop in Katonah, New York. An outdoor enthusiast, he keeps his six-foot frame at a trim 170 pounds with tennis and skiing. Green-eyed and brown-haired, Baur dresses conservatively and is quiet and earnest in manner. Avoiding the flamboyancy of many of his colleagues in the art world, Baur prefers to work behind the scenes. "He's not the sort of man who gets himself talked about," observed one colleague. Baur has no religious affiliation; in politics he is a Democrat. Travel is one of his favorite hobbies. "He has never been bitten by the painting bug," according to a New York *Times* profile. "In fact, he came close to failing a course in drawing at Yale."

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BERRY, CHARLES A(LDON)

Sept. 17, 1923- Physician; flight surgeon
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The well-being of American astronauts on the ground and in space tops the list of responsibilities of Dr. Charles A. Berry, a pioneering practitioner of aerospace medicine who directs the medical research and operations of the National Aeronautics and Space Administration's Manned Spacecraft Center in Houston. One of Berry's functions has been to serve as chief flight surgeon on Apollo moon missions. He is both family doctor and specialist in a branch of medicine that is too new to allow confident predictions. His own original research on subjects like aeroembolism—aviation's equivalent of the bends—has contributed greatly to a rapidly growing body of knowledge about the physiological problems of man in space.

Charles Aldon Berry was born on September 17, 1923 in Rogers, Arkansas, the son of George Valentine and Vera Helen (Whitmore) Berry. Soon afterward, the family moved to Indio in the Coachella Valley, California, where he spent most of his youth. He graduated from Coachella Valley Union High School in 1941, shortly before the United States entered World War II. While serving in the United States Naval Reserve from 1942 to 1946, he attended the University of California in Berkeley, which awarded him the B.A. degree in 1945, and enrolled in a medical course at the University of California in San Francisco. He obtained the M.D. degree in 1947.

At that time Berry expected to go into general practice and after completing a rotating internship with the University of California Service in the San Francisco City and County Hospital in 1948, he returned to the Coachella Valley to set up a private practice. Although apparently satisfied with his work, three years later he gave up his practice and in July 1951 enlisted in the Air Force as a flight surgeon. As a medical lieutenant, Berry served briefly at Hamilton Air Force Base in California before being selected in September 1951 as one of the first postwar service physicians to be trained in aerospace medicine.

The attraction to Berry of that new medical specialty was overwhelming, and by the time he had finished his residency at the United States Air Force School of Aerospace Medicine in 1952, he was convinced that he would do his future work in that branch of medicine. For the next three years he was stationed as deputy command surgeon with the

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Caribbean Air Command at Albrook Air Force Base in the Canal Zone. When he returned to the United States he served his senior residency at the Harvard School of Public Health, earning his Master of Public Health degree *cum laude* in 1956. Berry's next assignment was as assistant chief of the department of aviation medicine at the School of Aviation Medicine at Randolph Air Force Base in Texas, where in July 1958 he became chief of the department of flight medicine. During the summer of 1959, on temporary duty in Hollywood, California, he supplied technical advice for the television show *Men into Space*. In September of that year he was temporarily assigned to the aerospace medicine division, Office of the Surgeon General, United States Air Force.

By 1959 the United States' space program was well under way. Berry, who as chief of the department of flight medicine took part in the spring in selecting and early testing of the original seven astronauts, was appointed aeromedical monitor in December for the Manned Spacecraft Center's project Mercury operations. Since that time Berry has worked with the space program exclusively, for some years as prime monitor at the Canary Islands, Bermuda, and Cape Kennedy sites, where he also trained other medical monitors.

During the early stages of his assignment with the National Aeronautics and Space Administration, Dr. Berry was on loan from the Air Force, in which he qualified as a surgeon general in 1960. When he became chief of medical operations at the Manned Spacecraft Center in 1962, he still held the rank of lieutenant colonel, but he resigned his commission the following year. He did so in order to retain the medical programs post after it had been made a civil service position to assure continuity of personnel in that office. In 1966 he was named director of medical research and operations at the center.

In guiding medical operations, Berry assumed responsibility for the general medical, health, and safety aspects of the spacecraft center's operations in Houston. He must establish the medical standards and policies governing the selection of flight crews, develop criteria for the appointment of crews to specific flight missions, and set down the standards for assigning men to dangerous test missions. Moreover, he is in charge of the design of all medical experiments conducted in space. From the very start of the American space program, Berry has been faced by the tremendous obstacle of man's ignorance of the effects of space travel on the human organism, both physiologically and psychologically. Each venture into space has meant a reassessment of what had been expected and adjustment to the unexpected.

Some of the older presumed risks proved to be less menacing, while several unforeseen conditions became apparent. In 1963, for instance, Berry announced that weightlessness itself did not seem to be a problem, but that return to earth's gravity could create symptoms of severe orthostatic hypotension, with dizziness, light-headedness, and nausea. By 1965, however, those post-flight symptoms had been greatly reduced and the symptoms of vertigo and disorientation that had been predicted for astronaut Edward H. White during his walk in space in 1965 never developed. Berry was unable to forestall several situations such as the depletion of red blood cells and bone calcium, which occurred during short-flight maneuvers, dehydration, sluggish heart rate and circulation, fatigue, and loss of appetite—all of which plagued the first astronauts in varying degrees. Some of those problems were resolved through improved spacecraft construction, use of appropriate drugs during flight, readjustment of work-rest periods during flights, and a change of flight diets. It also became evident that some conditions that would be markedly abnormal at ground level were normal in outer space, such as a low heart rate during sleep. The depletion of the red blood cells and calcium that occurred during short flights was of some concern when the time came to schedule longer flights because of the fear, which Berry tended to discredit, that the human skeletal system might soften to the point of becoming a "jelly." That fear proved groundless, since it was found that during longer flights, when the body had more time to adapt to a strange environment, adverse reactions tapered off rather than becoming progressively worse.

In a report to the American Association for the Advancement of Science at Berkeley in December 1965, Dr. Berry stated that the adjustment of the human organism to long flights was one of the most significant medical findings of the early flights and indicated that longer space trips lasting months or even years would not prove physiologically damaging to the astronauts. He explained that an important step in relieving the astronauts' discomfort had been permitting them to spend time during their flight outside their space suits. Shedding the suits greatly relieved some of the strain imposed on the body and cut down on the incidence of eye burning and head congestion that had plagued the earlier astronauts. Berry also reported that the Circadian rhythm—the cycle of sleep, work, and excretion based on the twenty-four-hour day—was not upset even though the astronauts of the Gemini 7 flight experienced a day-night cycle as short as ninety minutes.

Any reservations that the staff at the Center for Medical Programs may have had about the feasability of long flights were gradually dispelled over the next two years. Astronaut fatigue continued to be a problem, but was not considered critical, particularly after the discovery was made that performance of any task in space was much more difficult and expended more energy than a similar performance at ground level. Also, disorientation, which was a distinct problem with the Russian cosmonauts, never occurred with the American astronauts. Dr. Berry has assumed that the difference in selection systems may be a factor, since all the Americans who have so far gone into space have been experienced jet pilots and have continued to put in flying time after joining the space program. He has suggested that the problem may arise when American scientist-astronauts go into space because they are not experienced jet pilots. However, he remains optimistic about man's ability to adapt and perform in space.

Disease in space is among the most potentially serious problems confronting practitioners of space medicine. Astronauts of the later Gemini flights showed a difference, individually, in the organisms that they carried up and brought back. Some disease organisms had disappeared and some had been transmitted from one crew member to another. Besides having to cope with questions regarding a normal balance of microorganisms and the rapidity of the spread of disease within a spacecraft, space physicians are concerned about the possibility that radiation-induced bacterial mutations occurring during a flight of some months may result in the introduction of more virulent strains of microorganisms when a spacecraft returns to earth.

The first reported infections in space were the head colds that plagued the three astronauts during the Apollo 7 flight in October 1968. Dr. Berry said that the viruses, believed to have been contracted before lift-off, were nuisances to the astronauts, but offered only the somewhat improbable threat of eardrum damage upon reentry to the earth's heavier atmosphere. During the history-making Apollo 8 flight around the moon in December 1968, space disease became a matter of great concern when the crew showed signs of intestinal influenza. At first Berry feared that the mission would have to be cut short, but the crew recovered quickly and after experiencing transient "uneasiness" the three crewmen reported that they felt well. It was later concluded that only the commander, Colonel Frank Borman, had intestinal flu and that the other two members of the team, Captain James A. Lovell Jr. and Major William A. Anders, had merely experienced motion sickness. The physical condition of the crew following their recovery at sea was one of the most encouraging in all space flight records.

Besides attending to the medical needs of the space crews, Dr. Berry and his staff at the Manned Spacecraft Center show a personal consideration for the astronauts' families. "One of the outstanding benefits of working here," Frank Borman once remarked, as quoted in *Parade* (December 12, 1965), "is that Chuck [Charles Berry] and his people have a very fine relationship with us and our families. It's much more than professional. Not only during flights but when we're away somewhere, he makes it a point to keep our families informed about our health so we all have peace of mind on that score."

Dr. Berry's duties extend beyond the direction of purely medical operations. He is also responsible for Manned Spacecraft Center representation at meetings and conferences with medical organizations and has to approve all speakers from the center and their medical presentations at such meetings. Berry is the author or coauthor of over thirty papers on problems in space medicine and has written several chapters in books dealing with that specialty. He is a member of several professional associations, including the American Academy of General Practice, the Association of Medical Surgeons, the Aerospace Medical Association, the American Institute of Aeronautics and Astronautics, and the Federal Air Surgeon Medical Advisory Council. In 1964 he was elected to a three-year term on the executive council of the Aerospace Medical Association. He has also served on the editorial board of that association, which is the largest organization devoted to the study of aerospace medicine. He is a Fellow of the American College of Preventive Medicine and since 1964 has been clinical assistant professor of preventive medicine at Ohio State University.

Among Dr. Berry's awards are the American Campaign Medal, World War II Victory Medal, National Defense Service Medal, Wings of the Nicaraguan Air Force, and the United States Air Force Certificate of Achievement. For his articles on original research in *Aerospace Medicine* he won the Arnold D. Tuttle Award in 1961. He was the recipient in 1962 of the American Medical Association Special Aerospace Medicine Honor Citation and in 1966 of the Louis H. Bauer Founders Award, the Hoyt S. Vandenberg Trophy, the Melbourne W. Boynton Award, and the American College of Physicians' Gold Medal. He is an honorary member of the medical associations of Argentina and Australia.

In community activities Dr. Berry is associated with the Rotarian and Boy Scouts organizations and serves as president of the El Lago Keys Club, a civic group, and as a director of the Gulf Coast Science Foundation in Houston. He is also an advisory director of the Nassau National Bank. He attends the First Methodist Church in Seabrook, Texas, of which he is a board member.

On June 30, 1944 Charles A. Berry married Addella Nance, his high school sweetheart. The Berrys live in El Lago, Seabrook with their three children: Michael, Charlene, and Janice. Dr. Berry is a trim, dark-haired man of medium height and has often been described as calm and easy going. One of the few times he has ever appeared worried was in 1965 when astronaut James A. Lovell Jr. took forty minutes to get out of his space suit while in orbit; during that time his vital functions, which were being telemetered back to Houston, indicated that he was dead. Berry's placidity belies his pace of life. Normally, he puts in a sixteen-hour work day and is constantly traveling to or from a meeting or conference. On rare holidays he becomes a hunter, fisherman, or tennis player.

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BERRYMAN, JOHN

Oct. 25, 1914- Poet; university professor
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For many years virtually ignored, except by certain of his fellow poets and connoisseurs of poetry, John Berryman, who began publishing his poems in the 1930's, arrived as a figure of undoubted consequence on the American literary scene scarcely more than a decade ago. His *Homage to Mistress Bradstreet* brought a new idiom to poetry in the 1950's, Berryman's own original, inimitable voice. Partly through a vibrant, composed rhythm almost as communicative as his distinctively colloquial vocabulary, he has achieved what Karl Shapiro called the rarely fulfilled "ambition of every poet to discover the language of his age and make it his own."

Berryman's masterpiece, *The Dream Songs* (Farrar, 1969), previously published in two parts, *77 Dream Songs* (1964) and *His Toy, His Dream, His Rest* (1968), is a "nakedly personal" poetic work of much humor as well as anguished concern with man's sense of mortality. The poems have won America's most distinguished literary awards, including a Pulitzer Prize in 1965. Berryman is a professor in the humanities department of the University of Minnesota, where he has been teaching English since 1955.

An affinity with the western part of the country is apparent, some readers feel, throughout the work of John Berryman, who was born in McAlester, Oklahoma on October 25, 1914 to John Allen Smith Berryman, a banker, and Martha (Little) Berryman, a teacher. He and his younger brother spent their early years in Oklahoma and Florida, but Berryman has disclaimed any interest in his childhood. He was twelve years old when his father shot himself to death, and he still suffers "from an exaggerated case of what Freud calls 'infantile amnesia,'" as Jane Howard in *Life* (July 24, 1967) quotes him as saying. The suicide of his father is one of the many recurrent autobiographical elements in his poetry.

Upon completing his preparation for college at South Kent School in Connecticut, Berryman enrolled in Columbia University. There his early aspiration to be an archeologist was forgotten as he came under the influence of Professor Mark Van Doren, who transformed his response to poetry from indifference to excitement. In 1936 Berryman graduated from Columbia with a B.A. degree and a Phi Beta Kappa key. Under a two-year Kellett fellowship from Columbia he went to England to study at Clare College, Cambridge University, where he was named Oldham Shakespeare Scholar for 1937. He obtained his B.A. degree in 1938. When he returned to the United States, he applied for a job in advertising in New York City but was unsuccessful—partly, it has been suggested, because of a beard, his first, that he had grown one summer in Heidelberg. He turned instead to teaching, becoming an instructor in English in 1939 at Wayne University (now Wayne State University) in Detroit in 1939 and moving on the following year to Harvard University.

While still an undergraduate at Columbia, Berryman had begun writing poetry. "I had to and have to," he said of his compulsion to write, in his interview for the *Life* article. "It's what I *do*, the way beavers build dams and presidents make decisions." Inspired by such poets as William Butler Yeats and W. H. Auden, his early verse was mostly imitative, written in what he once called "the Anglo-American style of the 1930's." His first published poems appeared in magazines in the mid-1930's, one of the earliest being "Note on E. A. Robinson" in the *Nation* for July 1935. Later his poetry was also published in *Accent*, the *New Yorker, Saturday Review, Southern Review, Kenyon Review, Poetry*, and other periodicals. New Directions included twenty of his poems—along with some of the work of Mary Barnard, W. R. Moses, George M. O'Donnell, and Randall Jarrell—in a 1940 anthology, *Five Young American Poets*, and in 1942 published his first collection, *Poems*, which had among its themes an assault on social and political corruption.

"A sort of academic nomad," as Jane Howard described him, Berryman left Harvard in 1943 to join the faculty of Princeton University, where he was a fellow and lecturer in creative writing intermittently until 1949. He taught at the University of Cincinnati in 1951-52 as Elliston Lecturer in Poetry and in 1955 began his comparatively long association with the University of Minnesota, where he has advanced over the years from instructor to professor. The award of a Rockefeller fellowship in 1944 and again in 1946 and of a Guggenheim fellowship in 1953 enabled him to devote considerable time to writing.

Berryman's poetry, still somewhat derivative, continued to appear quite often in periodicals, and in 1948 his second collection, *The Dispossessed*, was published by William Sloane Associates. In a prefatory note to his work in *Five Young American Poets* he had remarked, "One of the reasons for writing verse is a delight in craftsmanship—rarely for its own sake, mainly as it seizes and makes visible its subject." Critics have occasionally commented on his concern with the technical problems of poetry, and in a review of *The Dispossessed* in the New York *Times Book Review* (June 20, 1948) Dudley Fitts praised "a craft skillfully and lovingly exercised," but he felt that the poems failed to convey "the excitement that attends the transformation of a craft into a completely realized art."

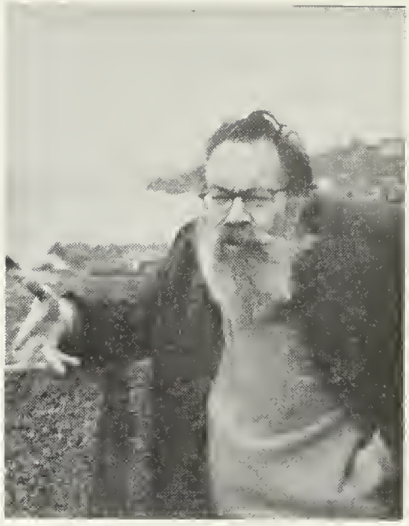
The Dispossessed was republished and appeared again in 1967 in *Short Poems* (Farrar) along with the poems in *His Thought Made Pockets & the Plane Buckt*, which had been privately issued in 1958 in a limited edition, and "Formal Elegy," written in 1963 upon the death of President John

F. Kennedy. During the 1940's Berryman had also composed a sequence of over a hundred sonnets that tell of an illicit summer love affair. His dexterous handling of the conventions of the Petrarchan sonnet form yielded poetry of vigor, freshness, and immediacy. He delayed publishing his cycle until 1967, when it appeared as *Berryman's Sonnets* (Farrar).

Because of his mimetic ability Berryman's virtuosity may itself account in part for his slowness in finding his own individual voice as a poet. His reputation changed remarkably after the appearance of *Homage to Mistress Bradstreet*, which was published in the September 1953 issue of *Partisan Review* and in book form by Farrar, Straus & Cudahy in 1956. In his long, original poem Berryman converses with the ghost of the first Colonial American poetess. "It is Berryman's American voice that speaks in the throat of Anne Bradstreet for the first time, as Berryman claims kin with the long line of American poets who must care for each other, since their worlds have unhanded them," Helen Vendler observed in the New York *Times Book Review* (November 3, 1968). ". . . It was an odd way for Berryman to find the colloquial—in the mouth of a 17th-century woman—but having found it he never quite let it go." *Homage to Mistress Bradstreet* was warmly admired by the poets Robert Lowell and Conrad Aiken and by Edmund Wilson, who regarded it as "the most distinguished long poem by an American since *The Waste Land.*"

A total of 385 "dream songs," published in *77 Dream Songs* (Farrar, 1964) and *His Toy, His Dream, His Rest* (Farrar, 1968), makes up Berryman's major work. The songs are usually composed of three six-line stanzas, rhymed or unrhymed. They are not dreams, although they sometimes reflect dreams, but like dreams, they are difficult to construe. They disregard logic and syntax and abound in cryptic private allusions in their preoccupation with turbulence, memory, and desire. Berryman acknowledges the problem: "These Songs are not meant to be understood, you understand./ They are only meant to terrify & comfort." Through a multifaceted character named Henry, Berryman speaks in a variety of voices. Henry is not the poet—"not me," Berryman insists—but "a white American in early middle age sometimes in blackface, who has suffered an irreversible loss and talks about himself sometimes in the first person, sometimes in the third, sometimes even in the second." The use of everyday speech in poetry is not new, as Mrs. Vendler pointed out in her review in the New York *Times*, but "here we have it in the ultimate familiarity of the dialogue of the mind with itself."

Several of the dream songs celebrate poetry and the writing of poetry, and some salute poets of the past and mourn the loss of poets who have recently died, particularly Delmore Schwartz. Other songs are concerned with figures in public life such as President Johnson, with traveling and places, and with married life and parenthood. "Characteristically, they are an amalgam of shamelessness, naïveté, Romanticism, narcissism, childishness, and self-indulgence," Jascha Kessler explained in *Saturday Review* (December 14, 1968). ". . . Berryman has tried to put all he is into these poems, like Whitman, but always with an ironic self-mockery that is perhaps as disarming for us as Whitman's daring candor."


JOHN BERRYMAN

Widely reviewed, the dream songs had a somewhat mixed critical reception. Although *77 Dream Songs* won the Pulitzer Prize for poetry in 1965, it drew rather unfavorable comments, for example, from the poet and critic Louise Bogan in the *New Yorker.* Some disapproving reviewers later changed their opinion on the importance of Berryman's work. "Jazzy, jokey, Joycean, inimitable, wise, long-winded, fugal, anti-poetic, lyrical, are only a few of the adjectives that can be applied to this dazzling kaleidoscope of words," Victor Howes observed of *His Toy, His Dream, His Rest* in the *Christian Science Monitor* (December 5, 1968). Howes went on to suggest that only time can tell whether it will "emerge as the complex, incomprehensible poem of our complex, incomprehensible age." For *His Toy, His Dream, His Rest,* Berryman won the National Book Award for poetry in 1969 and he was also chosen that year to share with Karl Shapiro the Bollingen Prize in Poetry.

Not limiting himself to poetry, Berryman has also written fiction, literary criticism, and biography. His short story "The Imaginary Jew" won the *Kenyon Review*—Doubleday short story award for 1945 and has been often reprinted. His critical biography, *Stephen Crane,* was published in 1950 by William Sloane Associates in the American Men of Letters series. Reviewing this "flawed and distinguished book" in *Poetry* (August 1951), Morgan Blum considered it especially sensitive and discerning in the "areas where criticism and biography meet." Berryman's edition of Thomas Nash's *Unfortunate Traveller, or, The Life of Jack Wilton* was published by G. P. Putnam's Sons in 1959. Among his reported projected works are a critical edition of *King Lear* and other Shakespearean studies, three plays, and several volumes of prose, one entitled *The Freedom of the Poet,* and a travel book on India, Spain, and America.

A Guggenheim foundation grant and an Academy of American Poets $5,000 fellowship in 1966 made it possible for Berryman, with his family, to spend a year in Ireland, on leave from the University of Minnesota. He has also won the Shelley Memorial Award (1949), a National Institute of Arts and Letters grant in literature and the Levinson Prize in poetry (both for 1950), the *Partisan Review* fellowship in poetry and the Harriet Monroe Poetry Award (both for 1957), the Brandeis University Creative Arts Award (1959-60), and the Loines Award for poetry of the National Institute of Arts and Letters (1964). Berryman's showmanship, as well as the current vogue of his poetry, has made him much in demand for lectures and readings at colleges and universities in the United States and Europe.

John Berryman has been married three times. His third wife, Kate Berryman, who legally changed her given name from Kathleen to please him, is twenty-five years younger than he. They are the parents of a daughter, Martha, whom her father calls "Twissy." She appears occasionally in his dream songs. Berryman also has a son, Paul, by an earlier marriage. According to Jane Howard's description in her *Life* article, Berryman is a man of extremes, tends to talk excitedly in a loud voice, smokes heavily, and consumes a "prodigious" amount of alcohol. "Berryman the man is fully as complex and as stylish as Berryman the poet," Miss Howard also wrote. "He has enough personal style, in fact, for any dozen of the rest of us. . . . His wild beard looks like steel wool and spills in a bib down his throat, freeing him from having to wear a necktie." He has undergone psychoanalysis and now scientifically analyzes his dreams in fascinated pursuit of self-knowledge.

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BISHOP, JIM

Nov. 21, 1907- Writer
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A writer who has vivified great historical events for countless readers is Jim Bishop, who in his best-selling *The Day Lincoln Was Shot, The Day Christ Died,* and *The Day Kennedy Was Shot* has combined assiduous research with a readable style and engrossing storytelling. Making no pretense at being a Biblical scholar, historian, or political analyst, Bishop creates in his "day" books suspenseful, hour-by-hour narrations and crowds them with descriptive details that make the reader feel like a spectator at the scene of the action. Bishop has also written *A Day in the Life of President Kennedy, A Day in the Life of President Johnson,* and about a dozen other books, including several biographies and a novel. He has contributed to most of the mass-circulation American magazines and since 1957 has written a syndicated column for Hearst's King Features Syndicate.

James Alonzo Bishop was born on November 21, 1907 in Jersey City, New Jersey to John Michael Bishop, a police lieutenant, and Jenny Josephine (Tier) Bishop. The firstborn of three children, Bishop has a brother, John C. Bishop, and a sister, Mrs. Adele Steencken. He decided that he would become a writer while watching his father make out his police reports. Lieutenant Bishop would carefully reconstruct a crime by succinctly relating the circumstances in a straightforward, step-by-step manner, noting the exact time and location of each event. His reports became the prototype for a style of reporting that would later make his son famous.

Part of a devout Irish-Catholic household, Bishop graduated from St. Patrick's parochial school in Jersey City in June 1922. Later he briefly attended the Drake Secretarial College in Jersey City, where he studied shorthand and typing. To make up for the deficiencies of his formal education, Bishop read omnivorously in history, biography, and science. He began his newspaper career in 1929, when, with the help of his father, he got a $12-a-week job as a copyboy on the staff of the New York *News.* He has recalled that he spent most of his time there "going out for sauerkraut juice for reporters with hangovers." In 1930 Bishop went to the New York *Daily Mirror* as a reporter and remained on its staff until 1943. He learned much of his skill at rewriting and feature writing from Mark Hellinger, while serving as his assistant from 1932 to 1934 on his daily *Mirror* column that had Broadway as its beat. In 1934 Bishop was promoted to the rewrite desk and made a feature writer.

After leaving the *Mirror* Bishop held a succession of editorial positions. From 1943 to 1946 he worked for *Collier's* magazine, first as associate editor and then as war editor. He was executive editor of *Liberty* magazine from 1946 to 1948 and then joined the Music Corporation of America as director of its literary department. In 1951 he became founding editor of Gold Medal Books, a division of Fawcett Publications, and in 1953 he went to the *Catholic Digest,* where he was executive editor and founder of the Catholic Digest Book Club.

Between 1945 and 1954 Bishop published five books: *The Glass Crutch* (Doubleday, 1945), a fictionalized biography of an alcoholic; *The Mark Hellinger Story* (Appleton-Century-Croft, 1952), *Parish Priest* (McGraw-Hill, 1953, coauthor LeRoy E. McWilliams), and *The Making of a Priest* (Archdiocese of Newark, 1954), all biographies; and *The Girl in Poison Cottage* (Gold Medal Books, 1953), written with Richard H. Hoffman. Although *The Glass Crutch* and *The Mark Hellinger Story* had received some favorable reviews in the nationwide press, none of them had exactly taken the country by storm. His career seemed to have reached its lowest ebb and he was penniless and $3,000 in debt when he started to write the book that would reverse his fortunes. Six months later it was completed, and in 1955 it was published by Harper & Row with the title *The Day Lincoln Was Shot.* Bishop had started researching the subject some twenty-five years before as a hobby. During his free time on the *Mirror's* rewrite desk he would gather material and file it under its appropriate hour in the notebooks he kept, one for each hour of the day that Lincoln was assassinated. In 1953, having realized a book was in the making, he traveled around the Eastern part of the United States to retrace the steps of Booth and Lincoln. Writing the book as a journalist rather than as an historian, Bishop recounted, hour-by-hour, in minute detail, the events from the hour that Lincoln got up on April 14, 1865 to the moment when he died the next morning. He thereby established the pattern, the future trademark of his "day" books.

The Day Lincoln Was Shot quickly became a bestseller and a selection both of the Book-of-the-Month Club and the Reader's Digest Book Club. Reviewing it in the New York *Herald Tribune Book Review* (January 30, 1955), David Donald echoed the views of many other critics when he praised it as "good reading and good history," and as "a book which has all the suspense of a high-grade thriller. . . . By his acute awareness of dramatic structure, by his skillful use of direct quotations from the assassination trials, and by his careful and colorful descriptions Mr. Bishop has managed to give to this familiar story an immediacy which is almost painful."

As the author of a best seller, Bishop found his talent as a journalist in great demand. He toured the South and wrote a series of feature articles on desegregation that were published in the Washington *Post and Times Herald* in March and April 1956. Later that year he interviewed President Eisenhower for an article called "A Day with Dwight D. Eisenhower" that appeared in *Cosmopolitan* magazine. In 1957 he signed with Hearst's King Features Syndicate to write three columns a week. The columns, now appearing in some 162 newspapers, may, by the terms of his contract, cover any subject, although most are human interest stories. Bishop has said that his primary objective in the column is to "write stories about little people . . . each one, I hope, with a thought-provoking moral."

Not long after the publication of *The Day Lincoln Was Shot,* Jackie Gleason asked Bishop to write his biography. The result was *The Golden Ham* (Simon & Schuster, 1956), a profile of the comedian that a *Newsweek* (March 11, 1957) reviewer called "frighteningly incisive." Although an excerpted, serialized form of the book that ran in three 1956 issues of *Look* won a $500 Benjamin Franklin Magazine Award from the University of Illinois, *The Golden Ham* was only a modest seller in bookstores and reportedly caused a rift between Bishop and Gleason, who was offended by the candid portrait.

Bishop's next book to apply the "day" formula, *The Day Christ Died,* published by Harper & Row in 1957, proved to be another best seller. Enjoying one of the largest advance sales in the history of Harper & Row, *The Day Christ Died* was serialized in *McCall's* magazine and chosen as a book selection by the Literary Guild. Setting out to produce "a simple work written for the many," Bishop narrated, with a chapter for each hour, the events from 6:00 P.M. on Maunday Thursday to 4:00 P.M. on Good Friday, when Christ was taken down from the cross. Basing most of his account on the four Gospels of the New Testament, he invented no dialogue, restricting himself to the words spoken in the Bible by Jesus and the others. (He chose his quotations from the prosaic, highly colloquial speech found in the New Testament translation by James A. Kleist, S.J., and Joseph C. Lilly, C.M.) Reviewers singled out for praise Bishop's informative description of Judaic life of the period. A few critics raised their eyebrows over his calling Matthew, Mark, Luke, and John "four fine journalists," and some were distressed by his occasional Roman Catholic interpretations and his lack of sophisticated Biblical scholarship. Nevertheless Reinhold Niebuhr reflected majority opinion in his review in the New York *Times Book Review* (May 19, 1957) when he categorized the book as "a venture in pious journalism. . . . Some sprightly journalistic accounts of the background . . . approached with reverent piety . . . will be of value to the unsophisticated believers, whether Protestant or Catholic."

JIM BISHOP

Seven years after his latest success, Bishop made the best-seller list again by writing one of the top ten (in sales) nonfiction books of 1964. *A Day in the Life of President Kennedy* (Random House) had begun as an article for *Good Housekeeping* magazine in 1963. After Bishop researched it, John F. Kennedy asked him to expand the material into a "day" book. Bishop spent four days at the White House gathering enough material to sketch one representative day. In November 1963, ten days before Kennedy's assassination in Dallas, Texas, Bishop completed the manuscript. Kennedy had seen it before his death and approved it without revisions, but Jacqueline Kennedy later asked for and obtained sixty small changes.

In 1967 Bishop visited the White House again, this time to write a "day" book about President Lyndon B. Johnson. Before publication of *A Day in the Life of President Johnson* (Random House, 1967), Bishop felt called upon to defend his book in one of his syndicated columns in December 1966 against charges that Johnson had commissioned him to write it to present Johnson's side of the emotional tangle that was one legacy of the tragedy in Dallas. Even discounting the charges of bias, the Johnson book received the most unfavorable reviews of any book Bishop has written. A *Newsweek* reviewer called it "women's magazine trivia," and others found it cliché-ridden, banal, politically oversimplified, and lacking in respect for privacy and dignity.

Something of a furor preceded the publication in 1968 of *The Day Kennedy Was Shot* (Funk & Wagnalls). In September 1966 Bishop told the press that he had received two letters from Jacqueline Kennedy requesting him to halt preparations for the book, for which he had begun collecting material directly after Kennedy's death. He, in turn, entreated her not to "stand in the doorway of history." She replied by warning him that "none of the people connected with November 22 will speak to anyone but Mr. [William] Manchester [author of *Death of A President*]—that is my wish and it is theirs also." With most sources of information sealed off, Bishop relied heavily upon the Warren Commission Report, with which he finds no disagreement. Lyndon B. Johnson, however, one person who had been inaccessible to Manchester, opened the door to Bishop, and he was also able to obtain some other interviews. When his book was inevitably compared with Manchester's "authorized version," the reviews were divided fairly evenly as to whether his was the superior account.

In addition to his more highly publicized books, Bishop's bibliography includes *Fighting Father Duffy* (Farrar, Straus, 1956), a children's book written with his daughter Virginia Lee; *Go With God* (McGraw-Hill, 1958) and *Some of My Very Best* (All Saints Press, 1960), both devotional works; *The Day Christ Was Born* (Harper & Row, 1960), another "day" book; *The Murder Trial of Judge Peel* (Simon & Schuster, 1962), an account of a lurid Florida murder trial of the mid-1950's; *Honeymoon Diary* (Harper, 1963), a novel; and *Jim Bishop: Reporter* (Random House, 1966), a collection of his newspaper columns.

During the 1961-62 season Bishop had a fifteen-minute weekly commentary program on WABC-TV called *Byline—Jim Bishop*. According to *Variety* (September 20, 1967), he was writing a ninety-minute television special in 1967 for Royalty Productions, a radio and TV producing company of which he is vice-president. In 1962 he wrote the script for *The Valley of the Fallen*, a documentary film about Spain's immense monument of the same name dedicated to its Civil War dead.

In 1956 Bishop received the Banshees Silver Lady Award, the Catholic Institute of the Press Award, and the Northwestern University Award for the best writing of the year. He holds honorary degrees from St. Bonaventure University and from the Belmont Abbey College in North Carolina.

Jim Bishop married Elinor Dunning on June 14, 1930. By that marriage he has two daughters, Mrs. Virginia Lee Frechette and Gayle Peggy Bishop. His first wife died in 1957 and on May 19, 1961 he married Elizabeth Jane Stone, a divorcee. Bishop subsequently adopted her two daughters, Karen and Kathleen. Mrs. Bishop, a former secretary, acts as his assistant.

Although he considers himself a "deeply committed" Roman Catholic, Bishop recently wrote that he has seldom attended mass or taken the sacraments in the past few years and that his "nightly prayer includes a section which asks him [God] to forgive me for being a hypocrite." Five feet seven and one half inches tall, Bishop weighs 170 pounds. His eyes are hazel and his hair is white. Politically he classifies himself as an independent Democrat. For many years Bishop had an ocean-side home in New Jersey, but he now lives in Hallandale, near Miami, Florida, where the weather is usually right for golf and boating. (Indoors, he enjoys shooting pool in any weather.) Despite his best sellers and the demand for his articles in the nation's major magazines, Bishop takes a modest view of his accomplishments. In a column he wrote a few years ago he called himself "a good second-rate writer." By his own admission Bishop never rewrites or polishes phrases and never reads his own books. The one time that he tried, he confided, "it undermined [my] confidence for a week."

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BLOUNT, WINTON M(ALCOLM) (blunt)

Feb. 1, 1921- United States Postmaster General; businessman
Address: b. Post Office Department, 1200 Pennsylvania Ave., N.W., Washington, D.C. 20260; h. "Wynfield," Route 4, Box 43, Montgomery, Ala. 36106

Part way through his year's term, for 1968-69, as president of the Chamber of Commerce of the United States, Winton M. Blount relinquished his position, one of the most prestigious in American business, to accept an appointment as Postmaster General in the Administration of President Richard M. Nixon. A millionaire contractor from Alabama, Blount was sworn into office on January 22, 1969 as the only Southerner in Nixon's Cabinet. By introducing up-to-date managerial methods into the construction industry, he had built up a giant corporation from scarcely more than a $28,000 investment in war-surplus equipment. The selection of Blount seemed to suggest that the Nixon Administration was determined to apply modern business techniques and technology to the wide-ranging operations of the 700,000-employee Post Office Department, which has been severely criticized for inefficiency.

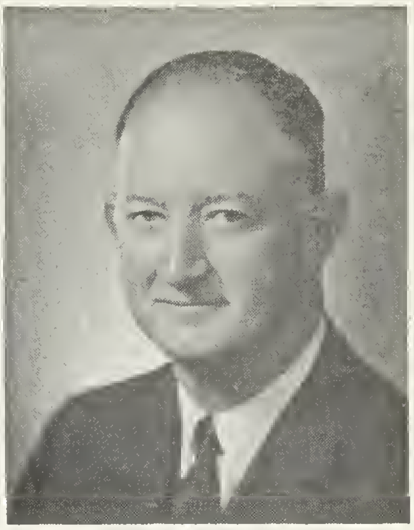
One of three children of Winton Malcolm and Clara Belle (Chalker) Blount, Winton Malcolm Blount was born on February 1, 1921 in Union Springs, Alabama, a small city about forty miles southeast of Montgomery. He has a sister, Mrs. Barbara Lovelace, and a brother, William Houston Blount, a former business partner and now president of the Southeast division of Vulcan Materials Company in Birmingham, Alabama. His mother was at one time assistant to George W. Andrews, a close family friend, who has been a United States Representative from Alabama since 1944. His father owned a short-line railroad and a construction materials business. The boy got his first job on his father's railroad, when at the age of ten or eleven he helped to take up rails and crossties on a section of the road being dismantled. As a teenager he became familiar with various aspects of construction because his father sold asphalt, paving materials, sand, and gravel to contractors and sometimes talked at home about people and events in the construction business.

For a time, encouraged by George W. Andrews, Blount thought of choosing a career in law. He recalled in an interview for *Nation's Business* (May 1968), "I played hooky from high school to go hear him try cases. He would invite me by his office to read law books; and I really wanted to be a lawyer, but I never followed that up." After graduating from public high school in Union Springs in 1938, he attended Staunton Military Academy in Virginia for a year. In 1939 he enrolled in the University of Alabama, where he decided to major in engineering, but he left college in his sophomore year to manage his father's asphalt plant. The month after the Japanese attacked Pearl Harbor, he entered the Army Air Forces, in January 1942, and was later assigned to teaching pilots how to fly the giant B-29 bombers. He was discharged from the service in November 1945 with the rank of lieutenant.

By the time that Winton Blount and his brother William, a pilot in the Naval Reserve, returned from military service, their father had died and his sand and gravel business had deteriorated drastically. Together, the brothers tried to get the failing concern back on its feet. With little knowledge or experience, they began buying war-surplus equipment such as a crane and other machines for use in the sand and gravel business. In the spring of 1946 Blount was informed by the surplus property office in Atlanta that he could buy four new D-7 Caterpillar tractors and scrapers for $28,000. He bought them on the spot, although he was not sure of an opportunity to use them.

With that initial investment in earth-moving equipment Blount and his brother went into the contracting business, founding in 1946 the Blount Brothers Corporation in Montgomery, of which Winton Blount became president and chairman of the board of directors. They began by building fishponds, but soon moved along to subcontracting work on grading and bases for highways. In 1949 they won their first $1,000,000 contract, to build a viaduct in Birmingham, and in 1951 they built a part of a hypersonic wind-tunnel complex in Tullahoma, Tennessee.

The wind-tunnel was the first project in the offbeat type of construction that became the specialization of the Blount Brothers Corporation. Jobs involving complex problems proved generally more lucrative, and the Blounts felt that by taking challenging contracts they could make better use of their equipment and brain power, including their improved methods of analyzing each undertaking to evaluate the risks involved. Their policy of seeking out the more difficult projects turned out to be a key factor in their success.


WINTON M. BLOUNT

"The name of the game is *business*, and the purpose of business is to make profits," Blount once asserted, as quoted in *Contractors and Engineers Magazine* (May 1968). "We are in *business*. Our line of business is *contracting*. We know of no way to provide opportunity for growth or job security other than to make profits." By the mid-1950's the Blount company's annual volume of business had reached $15,000,000. Not satisfied with that pace, Winton Blount drew up a plan to double that amount in five years. Within the specified time the company had surpassed its goal. Convinced that that phenomenal rate of growth could be sustained, he instituted a similar program for the following five years. The old strategy again paid off. During the 1950's William Houston Blount left the company management in the hands of his brother, maintaining connection with the firm only as a member of its board of directors.

Under Blount's flexible and imaginative direction the company moved into new fields involving nuclear energy, missile bases, and space development. It has completed construction costing more than $80,000,000 in projects at Cape Kennedy, including two Saturn launch complexes, the Crawlerway, and the foundation for the huge vehicle assembly building. With its policy of going wherever it can find the right type of work and volume of profit, the Blount company obtained some of the largest and most exacting contracts in the country. Among its structures are atomic research facilities at Oak Ridge and the National Bureau of Standards, an airport in Atlanta, an underground convention center and mall in Cleveland, a federal maximum security prison in Marion, Illinois, missile defense installations in six states, and an "indoor ocean" for United States Navy research.

By 1968 the Blount Brothers Corporation had completed constructions in twenty-three states and had accepted its first overseas contract, in Jamaica. The company's diversification is apparent in the projects on which it was engaged during 1968. They included a $13,200,000 lock and dam for the Army Corps of Engineers on the Quahita River near Columbia, Louisiana; a $26,000,000 lock on the Ohio River; a Lockheed C-5A engineering test center in Marietta, Georgia; and a fifteen-acre plant for Deere & Company in Moline, Illinois. One of its most unusual undertakings was for the National Aeronautics and Space Administration, an enormous research structure at Sandusky, Ohio that would simulate the conditions of outer space.

In addition to heading the Blount Brothers Corporation, Blount served as chairman of the board of the Benjamin F. Shaw Company, piping contractors of Wilmington, Delaware, and as director of the Central Georgia Railway Company of Savannah, Georgia. In other business affiliations he was director of the Gulf American Fire & Casualty Company and the Kershaw Manufacturing Company, both of Montgomery, and of the First National Bank of Montgomery.

From 1962 to 1964 Blount held the office of president of the Alabama State Chamber of Commerce. He became familiar with the administration of the national organization, the Chamber of Commerce of the United States, as a director for some years and as chairman in 1967 of the manpower training and development advisory panel. On April 27, 1968 he was elected to succeed Allan Shivers, former Governor of Texas, as the forty-first president of the Chamber of Commerce, whose primary purpose is to study and define national economic problems. In his first official statement Blount discussed the declining international confidence in the dollar because of large United States deficits and warned that inflated prices, which he blamed in part on uneconomic wage increases, weaken the American foreign trade position.

Commenting on the urban rioting that swept the nation in April 1968, Blount maintained in a speech in June before the National Press Club that the most effective way of protecting the rights of businessmen and ghetto residents was to crack down immediately on the "lawless hoodlums." Soon after he had become president of the Chamber of Commerce he said in the interview for *Nation's Business* that he was in favor of the businessman as activist and believed that the business community had a responsibility to help solve domestic problems by such means as providing opportunities for the underprivileged and offering training to the undereducated.

Involvement in politics, Blount also declared, is a vital part of citizenship for businessmen and for everyone else. When asked by the *Nation's Business* interviewer about his political outlook, he replied, "I suppose you would basically call me a conservative, but I try to think of myself as progressive." Although at one time a Democrat, he supported the Presidential candidacy of Republican Dwight D. Eisenhower in 1952 and was a leader in the Southern campaign for Richard M. Nixon in his unsuccessful bid for the Presidency in 1960. According to the New York *Times* (December 28, 1968), however, it was not until the early 1960's that Blount joined the Republican party. He refused to support Senator Barry M. Goldwater in 1964. His position as president of the Chamber of Commerce of the United States prevented him from taking part in the successful campaign of Nixon in 1968.

On December 11, 1968 President-elect Nixon announced the nomination of Winton M. Blount as Postmaster General. That office is often awarded to an influential political operative, but during his campaign Nixon had promised to appoint as head of the Post Office Department not just someone active in party politics, but someone "who will be able to institute the reforms that will give the American people the kind of postal service they're paying for."

Earlier in 1968 Frederick Kappel, retired chairman of American Telephone & Telegraph, had headed the President's Commission on Postal Organization, which proposed the conversion of the Post Office Department into a nonprofit, nonpolitical government-owned corporation. Blount has adopted many of the recommendations of the Kappel report and has put forward a plan for converting the Post Office Department into a corporation. In February 1969 Blount disclosed a far-reaching plan to end post office patronage by filling existing postmaster vacancies under a strict merit system. He also announced a policy of emphasizing management techniques at the regional level.

During a press conference soon after he had been designated Postmaster General, Blount said that he would divest himself of all business connections. Throughout much of his career he has been associated with a large number of professional, cultural, civic, and philanthropic groups. Some of the positions that he has held are trustee of the University of Alabama and of the Southern Research Institute and director of the Southern States Industrial Council in Nashville and of the National Association of Manufacturers. He is also a member of the National Industrial Conference Board and the National Council on Crime and Delinquency. In Montgomery he has taken a prominent role in the activities of the United Appeal, the Alabama Road Builders' Association, the Young Men's Christian Association, and the Rotary Club. His other clubs are the Beavers, the Commerce Club in Atlanta, the Capitol Hill Club in Washington, the Relay House in Birmingham, and the Montgomery Country Club. He also belongs to the Newcomen Society in North America. Among his awards are a citation for distinguished service to the city of Montgomery and an honorary Doctor of Humane Letters degree from Judson College. He is a deacon of the Trinity Presbyterian Church in Montgomery.

On September 12, 1942 Winton M. Blount married Mary Katherine Archibald, whom he had known since childhood. Their children are Winton Malcolm 3d, Thomas A., S. Roberts, Mary Katherine, and Joseph W. The family home is a Georgian-style house on a sixty-acre estate with a swimming pool and tennis courts, outside of Montgomery. An aggressive, fast-moving man, Blount has an athletic build, stands six feet two inches tall and weighs 195 pounds. He has green eyes and red hair, from which he gets his nickname, "Red." His recreations are mainly outdoor sports, including skiing, hunting, and playing tennis. He drives a Jaguar sports car and pilots his company's two planes, a De Haviland jet and a twin-engine Beech Baron. With flying his favorite hobby, he has logged over 7,000 hours in the cockpit.

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JULIAN BOND

BOND, JULIAN

Jan. 14, 1940- State legislator; civil rights leader
Address: b. House of Representatives, Georgia General Assembly, Atlanta, Ga. 30334; h. 162 Euharlee St., Atlanta, Ga. 30314

Out of the New South has emerged Julian Bond, a black state legislator of national stature. Bond was communications director of the Student Nonviolent Coordinating Committee from 1961 until 1965, when he won election to the Georgia House of Representatives from Atlanta's 111th District. Fellow legislators who objected to his outspoken opposition to the American military expedition in Vietnam prevented him from taking his seat for a full year. The prominence he gained through that unsought martyrdom was swelled immeasurably by his conspicuous role as a successful insurgent delegation leader and Vice-Presidential nominee at the Democratic National Convention in Chicago in 1968. "This victory at Chicago and his poised demurral. . . ," John Neary observed in *Life* (November 8, 1968), "marked him as a comer, perhaps the prototype of a whole new breed on the political scene—young, articulate, well-educated, and determined Negro politicians who must be included in the political equation from now on." Bond is attempting the difficult task of building a black power base in Georgia, and many observers believe that from such a base he will win election to the United States Congress or perhaps even higher office in the 1970's.

The descendant of a freed slave, Julian Bond was born in Nashville, Tennessee on January 14, 1940 to Horace Mann Bond, now the dean of the School of Education at Atlanta (Georgia) University, and Julia Anges (Washington) Bond, now the librarian at the school. With his younger brother, James, Bond grew up in Lincoln, Pennsylvania, where the father was president of Lincoln University, a Negro institution. He attended the primary school attached to the university and the nearby George School, a Quaker prep school, where he was the only Negro. His earliest ambition was to become a motion picture director, but that goal was later displaced by an attraction to writing.

At the George School, Bond, gentle by temperament, developed his nonviolent sensibility, his appreciation for pacifism. It was also at the George School that he received his traumatic initiation into American Negritude, when the headmaster asked him not to wear his school jacket on dates with a white girl in Philadelphia. "It was just as though he had slapped me across the face. . . ," the Georgia legislator recalled in an interview with Marshall Frady for the *Saturday Evening Post* (May 6, 1967). "All of a sudden, you realized all the talk there had been, all the whispering, without your knowing it. And also, that you were a Negro." As John Neary noted in *Life* (November 8, 1968), Bond "learned to conceal his hurt and outrage behind a facade of cool that he began consciously to erect around himself as a teenager. Bond's cool was hardened, tempered, and finally burnished to a deceptive patina in the heat of the South."

Moving to Atlanta with his family in 1957, Bond matriculated at Morehouse College, where he majored in English and, incidentally, took a philosophy course under Martin Luther King Jr. Some of the verse he wrote in the late 1950's and early 1960's is represented in Langston Hughes's *New Negro Poetry U.S.A.* (Indiana University Press, 1964) and similar anthologies. During his last summer as an undergraduate Bond worked as a reporter and feature writer for the Atlanta *Inquirer,* a Negro weekly newspaper.

While at Morehouse, Bond co-founded the Committee on Appeal for Human Rights (COHAR), a civil rights group whose sit-ins began the desegregation of lunch counters in Atlanta. In the group's first demonstration at a segregated restaurant, he was arrested for the only time in his life. In April 1960 COHAR and other student civil rights groups in the South coalesced into the Student Nonviolent Coordinating Committee (SNCC), and the following January, in the middle of his senior year, Bond left Morehouse to work full time for the *Inquirer* (eventually as managing editor) and to become communications director of SNCC. During his six years with SNCC he coordinated the flow of information within the organization, prepared and distributed radio tapes and news releases for the press, and supervised the information and public relations aspects of civil rights drives and voter registration campaigns in Georgia, Alabama, Mississippi, and Arkansas.

When state legislative reapportionment resulted in a new, predominantly Negro constituency in southwest Atlanta in 1965, Bond entered and won the Democratic primary for the seat and went on to sweep the general election in November 1965, 2,192 votes to 967. The Georgia House of Representatives, by a vote of 184 to 12, refused to admit him to membership, however, because it objected to his endorsement of a SNCC statement accusing the United States of pursuing in Vietnam "an aggressive policy in violation of international law." The voters of his district twice again elected Bond—in a special election in February 1966 and in the regular election the following November—but the legislature persisted in denying the young Representative his seat until the United States Supreme Court ruled the exclusion unconstitutional, in December 1966. He was sworn in as a member of the Georgia House on January 9, 1967.

Charging that Negroes were being excluded from significant participation in the regular Democratic organization in Georgia, Bond and fellow state Representative Ben Brown led an insurgent delegation, the Georgia Loyal National Democrats, to the Democratic National Convention in Chicago in August 1968. The irregulars won half of the forty-two votes that would normally have gone to the regular delegation, headed by Governor Lester Maddox, and with the votes they helped to defeat the unit rule that had stifled dissent at previous conventions. At the convention, Bond seconded the nomination of peace candidate Senator Eugene McCarthy for the Presidency, and he himself became the first black man in convention history to have his name placed in nomination for the Vice-Presidency. "It was just a diversionary effort. . . ," Bond explained to Avrum Schulzinger of the New York *Sunday News* (September 7, 1969). "They wanted to extend the convention and so they decided to nominate someone in addition to Muskie. . . . Dick Goodwin of Senator Eugene McCarthy's staff asked me and I agreed to be nominated. . . . I knew why it was being done. They wanted me to make some statements, to go on record against the violence in Chicago . . . and I would give them the chance." Bond, seven years younger than the age required by the Constitution for Vice-Presidents, withdrew his name from nomination shortly after it was entered.

In 1968 Bond ran unopposed in both the primary and general elections in District 111. The population of the district is 27,000, about 90 percent black and almost 100 percent poor, with a median income of $2,500. Like the thirteen other black legislators in the Georgia General Assembly (eleven with him in the 205-member House and two others in the 54-member Senate), Bond is severely limited in his power to push progressive social legislation, such as the bill to legalize rent strikes that he introduced at the beginning of the 1969 session or the $2-an-hour minimum wage bill that he has written. Nevertheless he wields considerable influence as a member of the House committees on education (school buildings and supplies), insurance (fire, casualty, and allied lines), and state institutions and property. And he is effective as an ombudsman for his people, responding to their grievances in such matters of municipal service as sidewalk construction and garbage collection.

Bond looks forward to the day, perhaps five or six years from now, when the blacks of Georgia, now largely unregistered at the polls, will be organized into voting blocs strong enough to carry the counties in which they predominate. He has begun work on a voter organization program similar to that started by Charles Evers in Mississippi, and he has petitioned the Georgia courts to reapportion Atlanta's 5th Congressional District to allow a black majority there. If the petition is heard, Bond could become Georgia's only black representative in Washington in 1972.

Bond's salary as a Georgia state legislator is only $4,200, but that income is supplemented handsomely by his income from speaking engagements, for which he receives an average of $300 each. In an exhausting itinerary, he gave 200 speeches throughout the United States in the first eight months of 1969 alone. In an address before a conference of black elected officials in Petersburg, Virginia in October 1969, he described the constituents of the "new politics" as urban militants, campus rebels, small farmers who can't compete with big ones, tenant farmers who refuse to pay rents, welfare people, housewives who tired of rising prices, and "high school students who want to wear their hair more than one inch long." "This nation, for these people, is likely to fail," he said, "as long as Saigon holds priority over Selma and men on the moon over men on earth." Bond's prose may be sampled in his contribution to James Finn's *Pacifism and Politics: Some Passionate Views on War and Nonviolence* (Random House, 1968).

Bond has served as co-chairman and executive board member of the National Conference for a New Politics, and he is a member of the boards of the Delta Ministry Project of the National Council of Churches, the Robert Kennedy Memorial Fund, the Martin Luther King Jr. Memorial Center, the Center for Community Change, the Highlander Research and Education Center, the National Sharecroppers Fund, the Southern Regional Council, the NAACP Legal Defense and Education Fund, the New Democratic Coalition, and the Voter Education Project.

Boyish-looking Bond is tall (six feet one inch) and still slim, but David Llorens of *Ebony* (May 1969) noticed that his relentless tour of the banquet circuit was giving him a "bulge" at the waistline. His manner is an uncanny combination of awkwardness and grace, typified by his casual slouch. Unaffected by fame, he is soft-spoken, unvaryingly courteous, mild-tempered, and compassionate even toward such political enemies as Governor Maddox. His secretary, Miss Baldwin, a white woman, told David Llorens: "I can tell you that he is late for appointments; that he can't stop talking with people; that he is shy and conservative in dress, and that he has a great sense of humor and does not take himself too seriously. He is also poorly organized." She added that he does not succumb easily to pressure, citing as an example his refusal to fire her when some associates in the "movement" advised him to do so. The legislator has found "the only game in town"—as he has described politics—much more enjoyable than he had expected. He has been surprised to find that "politicians don't lie to each other. . . . They really try to convince others of their ideas, and there is real competition."

Julian Bond and Alice Louise Clapton were married on July 28, 1961. They have four children: Phyllis, Jane, Horace Mann, and Michael Julian. The Bonds live in a modest white wooden frame house in the Negro section of Atlanta represented by Bond. A fast reader, the legislator devours a book or two a day. His favorite subject is American history, but he occasionally relaxes with a best-selling novel. His chief recreation other than reading is watching fast-action movies on his color television set. As he told Judy Michaelson of the New York *Post* (August 28, 1968), he also likes "to pray with my kiddies."

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BORMAN, FRANK

Mar. 14, 1928- Astronaut; National Aeronautics and Space Administration executive
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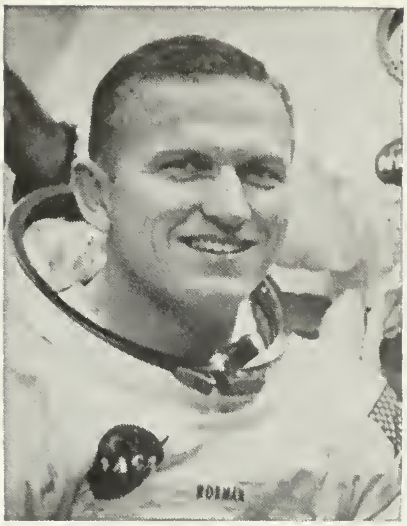
The first human circumnavigation of the moon was accomplished by a three-man crew of American astronauts commanded by Colonel Frank Borman of the United States Air Force in December 1968. With Captain James A. Lovell Jr. of the Navy and William A. Anders of the Air Force, Borman made the epic 590,000-mile, 147-hour flight in the spacecraft Apollo 8, which orbited the moon ten times before it returned to earth. Previously, in 1965, Borman and Lovell had piloted Gemini 7 in earth orbit for fourteen days, the record duration in manned space flight. After the Apollo 8 flight, Borman moved to the executive level of the National Aeronautics and Space Administration, where he is now deputy director of flight crew operations. In July 1969 Borman became the first American astronaut to visit the Soviet Union when he made a nine-day tour there.

An only child, Frank Borman was born in Gary, Indiana on March 14, 1928 to Mr. and Mrs. Edwin Borman, who now live in Phoenix, Arizona. Borman was a sickly child, plagued with sinus, mastoid, tonsil, and adenoid trouble. When he was five, doctors advised his parents that he needed a warm, dry climate and accordingly the family moved to Tucson, Arizona. Borman attended Tucson public schools, and in high school he was quarterback on the football team, which won the state championship.



FRANK BORMAN

Fascinated by aviation from his earliest years, Borman, with his father, built model airplanes and often won contests with them. When he was fifteen he began taking flying lessons, paying for them by delivering newspapers, working as a stock boy in a grocery store, and doing odd jobs. After finishing high school he entered the United States Military Academy at West Point, where he graduated eighth in a class of 670 in 1950. Upon graduation, he transferred to the United States Air Force and went to Williams Air Force Base in Arizona for flight training.

Shortly after he won his wings, in 1951, Lieutenant Borman burst an eardrum in a jet dive and was grounded for seven months, until the injury healed and normal hearing returned. Between 1951 and 1956 he served successively as a member of the 44th Fighter Bomber Squadron in the Phillipines and as an instructor at the Air Force Fighter Weapons School. In 1957 he took an M.A. degree in aeronautical engineering at the California Institute of Technology and became an instructor of thermodynamics and fluid mechanics at West Point.

From the time of the launching in 1957 of the first Sputnik, the Soviet unmanned satellite, Borman knew that men would soon be going into space, and he wanted to be one of the pioneers. Preparatory to becoming an astronaut, he took test pilot training at the Air Force Research Pilot School at Edwards Air Force Base in California, in 1960. An anecdote often quoted to illustrate Borman's fortitude and determination is the story of his reaction to an engine failure in an F-104 that he was flying one day. Instead of bailing out, he stayed in the plane—which was traveling at twice the speed of sound—and revived the engine sufficiently to bring the F-104 to a safe landing. When his training was completed he remained at the school as a lecturer on rocket propulsion and spacecraft testing.

The first group of American astronauts was chosen in 1959, and the first member of that group to orbit the earth was John Glenn, in February 1962, ten months after Yuri Gagarin of the Soviet Union had accomplished the feat. Borman became an astronaut when the second group was named, in September 1962, and he was promoted to the rank of colonel three years later. Also chosen in the second group was James Lovell, who, with Borman, backed up James McDivitt and Edward White in their four-day earth orbital flight in Gemini 4 in June 1965. Six months later Borman and Lovell, with Borman in command, piloted Gemini 7 in its record-setting fourteen-day orbit of the earth. On December 15, 1965, in its twelfth day aloft, Gemini 7 took part in a space rendezvous, flying 185 miles above the earth in formation with, and within three feet of Gemini 6, piloted by Walter M. Schirra and L. Gordon Cooper, Jr.

After completion of its Gemini projects, NASA began its $23 billion Apollo program, aimed at putting a man on the moon. When three astronauts met fiery deaths trapped in the Apollo 204 test spacecraft at Cape Kennedy, Florida in January 1967, Borman was the first man to enter the charred capsule, and he served on the board of review that investigated the accident. The board's recommendations for extensive redesigning of the translunar vehicle were incorporated in the Apollo 8, which Borman, Lovell, and William A. Anders were assigned to pilot to the moon and back.

Apollo 8 was a thirty-four-foot nine-inch cylinder with a cone at its nose and a nozzle at its tail. The central, cylindrical component was the service module, housing the fuel cells and the Service Propulsion System with its powerful (20,500-pound thrust) restartable engine. The nozzle was for the rocket that would place the craft in lunar orbit and then boost it out of orbit for return to the earth. The cone-shaped cap was the command module, where the astronauts would work and live for six days in an area no larger than that of a big walk-in closet or a station wagon. At Cape Kennedy the spacecraft was placed atop the 364-foot Saturn 5 rocket that would launch it into space.

At 7:51 A.M. (Eastern standard time) on December 21, 1968, with Borman, Lovell, and Anders strapped to couches one foot apart inside Apollo 8, the first stage of Saturn 5 rocket was fired and the spacecraft lifted off from pad 39A at Cape Kennedy. Minutes later, the rocket's second stage sent the craft into earth orbit at a speed of 17,400 miles per hour. At 10:41 A.M., during Apollo 8's second orbit of the earth, the S-4B, Saturn's third stage, was fired, sending the spaceship into its 240,000-mile trajectory toward the moon at 24,200 m.p.h. "Then we entered a realm where no one had ever been before," Borman wrote in his account of the flight for *Life* (January 17, 1969). "I think the crew's whole philosophical approach changed. I know mine did. . . . Once the translunar burn was made, we knew we couldn't get back to the earth for quite a while. Things relaxed a little. . . . There was less tension inside than there had been in earth orbit on Gemini 7."

The sleeping schedule aboard Apollo 8 on its first day out was disrupted by concern over the S-4B, which, after separating from the spacecraft, followed dangerously close behind it in the same trajectory. Borman finally used the SPS engine to push the spacecraft safely ahead of the spent rocket and, that done, he reluctantly took a sleeping pill for the first time in his life. The sedative helped him to obtain five hours sleep, but it was, in his opinion, the cause of the nausea and headache he suffered for several hours after waking up. (Ground physicians at first feared that his malaise was gastroenteritis, or stomach flu.)

The three astronauts were in radio communication with ground control in Houston from the beginning of their journey, and they began beaming live telecasts to earth on the second day. Their food, most of it freeze-dried, was squeezed into the mouth from plastic bags. Fecal matter was stored in plastic bags for later chemical analysis, and urine was vented overboard. Throughout the translunar crossing the astronauts could look back and see the earth, and they photographed and televised views of their home planet as it receded behind them. But ahead of them the moon, with the sun behind it, was a hazy gray sphere hardly discernible in a setting of velvet blackness, and the view was made murkier by the clouding of three of the craft's five windows, so that Borman had the feeling that he was "in a submarine."

Apollo 8 crossed into the lunar gravitational field early on the morning of December 24. Its trajectory, calculated to bring it close to the moon without hitting it, was almost perfect, in line with a point 70.7 miles from the leading lunar edge, and its systems were judged to be in perfect working order by ground controllers. If a serious defect had been found, Borman would have been ordered to make one loop around the moon on the Apollo 8's own power and then head immediately back toward earth without risking entrapment in lunar orbit.

At 4:59 A.M. on December 24, after a "go" signal from Houston, Borman inserted Apollo 8 into lunar orbit by cutting the craft's speed down to 3,625 m.p.h. In his article for *Life* Borman described his first view of the moon: "We had just completed the turn that put us into lunar orbit when we passed the terminator on the moon—the hard sharp line between darkness and light—and saw below us the hostile face of the moon. I felt as if we had been transported into a world of science fiction, with incredible lighting and awesome, forlorn beauty. The moon was so desolate, so uninviting, so completely devoid of life or anything to indicate that there ever had been life. Nothing but this great pockmarked lump of gray pumice."

The twenty-one hours spent in lunar orbit were the busiest time of the flight. During Apollo 8's second revolution of the moon, Borman fired the SPA engine to change the orbit from a 70-by-94-mile ellipse to a 70-mile circle, and he continued to control the spacecraft manually for the next five orbits. "I was . . . firing our attitude-control thrusters because we had to keep our windows aligned to perform all our tasks," Borman wrote in his *Life* article. "Jim Lovell was making navigational checks and verifications on the surface of the moon, and Bill Anders was busiest of all. He had a flight plan and a photo plan and he had scientific observations to make." Photographs of the earth coming up on the lunar horizon were not on the photo plan, but Borman took some spectacular shots, over Anders' objections. "The view of the earth from the moon fascinated me," Borman wrote in *Life*, "—a small disk, 240,000 miles away. . . . Raging nationalistic interests, famines, wars, pestilence don't show from that distance. . . . Some wayward stranger in a spacecraft, coming from some other part of the heavens, could look at earth and never know that it was inhabited at all. But the same wayward stranger would certainly know instinctively that if the earth *were* inhabited, then the destinies of all who lived on it must inevitably be interwoven and joined. We are one hunk of ground, water, air, clouds, floating around in space. From out there it really is 'one world. . . .' In this connection, I am sorry that while we were up there we didn't think to name one of those craters for our space colleague Komarov, who was killed during a spacecraft reentry in the Soviet Union in the spring of 1967."

While Borman controlled the spacecraft, keeping it pointed down at the moon, Lovell and Anders took still photographs and motion pictures and made geological observations. During the seventh and eighth orbits, Borman kept the ship vertical while Lovell and Anders slept. In the ninth orbit, on Christmas eve, the crew made their second lunar telecast, sending to earth live pictures of the moon's landscape. At Borman's suggestion, the telecast included a reading from the story of creation in Genesis by the three astronauts, and Borman closed the transmission with the words: "Good night, good luck, a Merry Christmas, and God bless all of you—all of you on the good earth."

A firing of the SPS engine accelerated the spaceship's velocity from 3,625 to 5,980 m.p.h., boosting it out of lunar orbit and into transearth trajectory at 1:10 A.M. on December 25. During the return trip the astronauts caught up on their sleep, did two final telecasts to earth, and performed housekeeping chores, stowing away loose equipment that might hamper their reentry. One correction was made in the ship's course in mid-journey. (Two had been made on the trip out.) Before reentering the earth's atmosphere, the astronauts jettisoned the service module with its SPS engine.

Its velocity accelerated by the pull of earth's gravity, the Apollo 8 command module entered the atmosphere of earth at a speed of 24,629 m.p.h.—faster than man had ever traveled before—and at an angle of 6.43 degrees. The angle of reentry was carefully calculated, because if it had been too shallow the astronauts would have richocheted off into an orbit of no return, and if the angle had been too steep the capsule would have disintegrated from heat and gravity force. An automatic pilot programmed by computer guided the capsule in its plunge through the thickening atmosphere, while Borman sat ready to take over the manual control in an emergency.

Braked by a cluster of parachutes in its final descent, the Apollo 8 capsule splashed down in the Pacific at 10:51 A.M. (Eastern standard time) on December 27, just forty-five seconds later than the time specified in the mission plan. It hit the water, as planned, at a point about 1,000 miles southwest of Hawaii and four miles from the waiting carrier *Yorktown*. "We hit the water hard," Borman recalled in his *Life* article. "There were five-foot waves in the Pacific, and Apollo 8 was really spanked by them. . . . Our capsule was then floating upside down in the sea. We righted it and bobbed there in the inky black water, waiting . . . [for] the helicopters and the swimmers and the men of the *Yorktown*."

When the recovery team from the *Yorktown* arrived, frogmen swam to the scene, put a buoyant flotation collar around the capsule, and assisted the astronauts first into life rafts and then into nets that lifted them to a jet helicopter. When the three emerged from the helicopter on the deck of the *Yorktown*, Lovell and Anders had beards but Borman, having used an electric razor during the short copter ride, was clean-shaven. After debriefing, the astronauts received heroes' welcomes in Washington and New York.

Following the success of Apollo 8, Lieutenant General Samuel Phillips, the Apollo program director, announced that an LM (lunar module), designed for landing on the moon, would be tested in earth orbit in February 1969. If that test was carried off successfully on schedule, he said, the LM would be tested in moon orbit in May 1969 and an actual landing on the moon would be attempted later in the year. (The historic moon landing was achieved by the crew of Apollo 11 on July 21, 1969.) Frank Borman was assured of participation in one or more of the future space flights, but he opted out in order to have more time to spend with his family. In January 1969 he announced that he was moving to a NASA desk post, that of deputy to Donald K. (Deke) Slayton, the director of flight crew operations in Houston.

Frank Borman and Susan Bugbee, a high school classmate, were married on July 20, 1950. The Bormans live with their two sons, Fredrick and Edwin, in El Lago, Texas, within commuting distance of the Manned Spacecraft Center in Houston. Borman is a lay reader at St. Christopher Episcopal Church in nearby League City, Texas. According to David Spurgeon in the Toronto *Globe and Mail* (January 10, 1969), the space explorer looks more like "a successful automobile salesman" than an astronaut. Blond, blue-eyed Borman, who is five feet ten inches tall and weighs 163 pounds, still has the bearing of a West Point cadet. A natural leader with a strong competitive spirit, he is reported to be calm under stress, precise in his attention to detail, single-minded in his devotion to duty, and old-fashioned in his patriotism. His introspective temperament is relieved by an easy-going manner and a ready wit. Model airplane building is still one of his hobbies, and for recreation he sometimes takes long hops in a T-38 twin-jet trainer. His other recreations include handball, camping, hiking, and baseball.

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BOULEZ, PIERRE (bo͞o-lez′)

Mar. 26, 1925- French composer; conductor
Address: b. South-West German Radio, Baden-Baden, West Germany

Asserting himself as the spokesman of his generation in what he considers its historic mission of "bringing a new order to music," Pierre Boulez, the firebrand of the French modernists, contended in 1952, in one of his polemic postwar essays: "Any musician who has not experienced . . . the necessity for the dodecaphonic language is *useless.* For his whole work is irrelevant to the needs of his epoch." In his own revolutionary compositions he helped to establish a grammar for the new language by a total development of the atonal system originated by Arnold Schönberg. Then to ensure competent interpretation and performance of his highly original and esoteric music, he turned to conducting. Although he is regarded as probably the most influential figure in avant-garde French music, he has in recent years alienated himself from the musical life of his country, while becoming more and more in demand in the United States, England, and Germany as a powerful conductor of performances both of music in the serial idiom and of the standard repertoire. Boulez will succeed Leonard Bernstein as musical director of the New York Philharmonic in 1971.

Pierre Boulez was born on March 26, 1925 in Montbrison in the Auvergne region of France to Léon and Antoinette (Calabre) Boulez. His father, a steel manufacturer, intended his son to become an engineer. The boy's interest in music began at the age of about seven when an older sister started taking piano lessons. He studied music first in nearby Saint-Étienne and later in Lyons, where he was sent for courses in mathematics and engineering. Although Boulez has said that he does not feel his music is mathematical, some critics think that his knowledge of mathematics has decidedly influenced his musical composition, just as it has affected the vocabulary of his musical criticism. During the early part of World War II, Lyons was a desolate city with blackouts and a curfew. After a year of loneliness and hard work in mathematics there, Boulez left abruptly for Paris to study music.

Musical life in Paris during the war years was more exciting, in Boulez' opinion, than it is today. There were many restrictions on entertainment, but the Germans, who occupied the city, approved of "culture" and people filled the concert halls to escape from thoughts of the war. Among the most popular of the contemporary composers was Arthur Honegger, with whose wife, Andrée Vaurabourg, Boulez studied counterpoint. He also attended the Paris Conservatory, where his principal teacher was the composer Olivier Messiaen, whose lectures on oriental music and aesthetics Boulez found particularly valuable. Messiaen once placed Boulez among the two or three most talented composers of the century.

In 1945 Boulez graduated from the conservatory with a first prize in harmony. At about that time he encountered the music of Arnold Schönberg. "I had to learn about that music, to find out how it was made," Boulez has said of that turning point in his career, as quoted by Eric Salzman in *Opera News* (January 20, 1968). "It was a revelation—a music for our time, a language with unlimited possibilities. No other language was possible. It was the most radical revolution since Monteverdi. Suddenly all our familiar notions were abolished. Music moved out of the world of Newton and into the world of Einstein. The tonal idea was based on a universe defined by gravity and attraction, the serial idea on a universe in perpetual expansion." In 1946 he became a pupil of René Leibowitz, a disciple of Schönberg and, since atonal music had been banned by the Nazis as decadent, one of the few European practitioners of the twelve-tone technique of composition.

Several months after the death of Schönberg, Boulez wrote an article entitled "Schönberg Is Dead," which appeared in the May 1952 issue of the London magazine *Score.* The French composer criticized Schönberg for his "failure to grasp the serial domain as a whole." Boulez remained, however, an admirer of Anton Webern, who had adopted and refined Schönberg's method, but had not followed him in German romanticism. As Salzman suggested in his *Opera News* article, Boulez' Gallic temperament rebelled against Schönberg's "expressionism." It was mainly in Debussy that Boulez found alternatives to "the tradition of Germanic linear development and counterpoint, fugue and sonata form."

During the early 1950's Boulez and other avant-garde composers went through an experimental period of trying to gain complete control over music. "What we were doing, by total serialization," Boulez told Alan Rich of the New York *Times* (June 9, 1963), "was to annihilate the will of the composer in favor of a predetermining system." To increase their control they explored new methods of making sounds and recorded them on tape. Total control was not an end in itself, but, as Boulez has explained, a means of gaining "a freedom through conquest, not merely through *laissez-faire.*"

For about a decade, beginning in 1948, Boulez worked as music director of the theatre company of Jean-Louis Barrault and Madeleine Renaud, arranging and conducting scenic music. He toured the Orient, Europe, and North and South America with that troupe. In 1952 he made his first visit to the United States. With the help of Barrault in 1954 he inaugurated at the 200-seat Marigny Theatre in Paris the "Concerts Marigny," later known as the "Domaine Musicale," in an effort to educate the French public in twentieth-century music. When the concerts became popular they were moved to the 1,240-seat Odéon Theatre where they continued to be sold-out. They presented nearly fifty world premières to an audience of poets, painters, scholars, and other professional persons as well as musicians. Among the composers featured there were Stravinsky, John Cage, Luigi Nono, Karlheinz Stockhausen, Hans Werner Henze, Yannis Xenakis, Varèse, Earle Brown, and Elliott Carter.

Boulez, who did the rehearsing and much of the conducting for the Domaine concerts, also occasionally presented his own compositions at the Odéon. He wrote prolifically, during the late 1940's and throughout the 1950's, music of complex and logical structure, heavily scored, and difficult to perform. Among the works that established him as France's leading composer of the twelve-tone idiom are *Le Soleil des eaux* for voice and orchestra (1948); *Livre pour quatour,* a string quartet (1949); *Polyphonie X* for eighteen instruments (1951); and *Structures* for two pianos (1952, 1961). In *Poésie pour pouvoir* (1958), based on verses by Henri Michaux, he used electronic music along with voices and instruments.

Two of his best known compositions are *Le Marteau sans maître,* a chamber cantata for voice and small ensemble, based on texts by the French Surrealist poet René Char, and *Pli selon pli—portrait de Mallarmé* (1960). In the latter, Boulez improvised on five of Mallarmé's poems and tried in music, as Mallarmé had in poetry, to create physical sensation. His instruments included a vibraphone, bells, harp, piano, celesta, and percussive gadgets. The nervous reaction produced by the frenzied rhythms and calculated dynamics of Boulez' music sometimes leads to disturbances in the audience. Such a response is gratifying to Boulez, who admires the theatre of Antonin Artaud and who wrote in one of his essays of his hope for a music that would be "collective hysteria and spells, violently of the present time." Significantly, when the International Assembly of Revolutionary Students met at Columbia University in the fall of 1968, one of the sessions was opened by the playing of Boulez' *Sonatine for Flute and Piano.*

Along with Bruno Maderna, Stefan Wolpe, and others, in 1956 Boulez became associated with a summer school and festival of contemporary music that is held each July at the Marienhöle Seminary at Darmstadt, Germany under the auspices of the Kranichstein Music Institute. In 1960 Boulez' *Pli selon pli* was the hit of the festival, which that summer offered fifteen world premières. It was at Darmstadt, as well as at Domaine Musicale, that Boulez established his reputation as a brilliant conductor. In 1960 he accepted an appointment as a chief conductor of the Südwestfunk, the South-West German Radio in Baden-Baden, whose orchestra is notable for its consummate performances of new music. Long critical of "the organization of musical life" in France, he made his permanent residence in Baden-Baden, but returned to Paris from time to time to conduct the Domaine and other concerts. He conducted Alban Berg's *Wozzeck,* the first atonal opera, at the Paris Opéra in 1963 and again in 1966, when on a warmly welcomed visit to France he also gave eight concerts. Later in 1966, however, he felt betrayed because André Malraux, the Minister of Cultural Affairs, named Marcel Landowski, a neoromantic composer, to the office of musical director of the ministry. Boulez protested in the press, canceled all engagements with the National Orchestra of France, and declared that he could never again live in Paris, where music was put in the hands of incompetent men.

Boulez' estrangement from the French musical establishment has by no means harmed his career, which had for years been nourished by acclaim abroad. He has taken part in major festivals and has conducted some of the leading orchestras of Europe and the United States. During 1965, for example, he directed the Cleveland Orchestra in several concerts in Ohio in March, the BBC Symphony Orchestra in New York City in May, and the Hamburg Radio Symphony Orchestra at the Edinburgh Festival in August. Commenting on Boulez' direction of a performance of his own *Pli selon pli* in Edinburgh, Gerald Larner wrote in the *Guardian* (August 30, 1965), "To watch him conduct is to be convinced that nothing happens by accident. His remarkable ambidextrous (and batonless) direction of the orchestra is precision itself, with no fumbling and with warnings delivered to instrumentalists at the exact psychological split second before entry."

PIERRE BOULEZ

The Wagner shrine in Bayreuth became the scene of one of Boulez' most impressive conducting triumphs in the summer of 1966 when his unorthodox production of *Parsifal* won over even Bayreuth traditionalists. Peter Heyworth praised the performance in the London *Observer* (August 7, 1966): "Its prime quality is a startling absence of theatrical religiosity. There is no *Prunk,* no emotional gesturing, no striking of attitudes. This is an inward-looking *Parsifal.* . . . Under Boulez' direction *Parsifal* emerges as a genuinely religious work. That seems to me a most remarkable achievement." During 1967 Boulez conducted *Tristan und Isolde* with the Bayreuth orchestra on a tour of Japan.

Under contract to Columbia Records, Boulez has greatly enlarged his audience as an interpreter of the music of twentieth century radical composers. His recorded repertory includes some of his own compositions, such as *Le Marteau sans maître,* and the work of other twelve-tone pioneers, notably Berg's *Wozzeck.* Some of his albums are devoted to the music of Debussy, Berlioz, and Messiaen. In a recording released in early 1969 he directed the BBC Symphony Orchestra in performances of Bartók's *Music for Strings, Percussion, and Celesta* and of Stravinsky's *The Firebird.*

"Conducting, for me, remains a stimulating contact with the mainstream of music, and it reflects favorably upon my own creative efforts," Boulez once remarked, as quoted in *Time* (November 8, 1968). During the past decade, however, while his celebrity as a conductor has grown enormously, his output as a composer seems to have been tapering off. His *Figures, Doubles, Prismes,* which had its American première in 1965, is an expansion of *Doubles,* first performed in Paris in 1958. *Éclat,* begun in 1965, has been described as just a first version of a work in progress. *Livre pour cordes,* only part of which was completed in time for its world première in England in late 1968, is a recomposition of a 1948 string quartet. Boulez has said that if he had to choose between conducting and composing, he would immediately sacrifice conducting. He shows no sign, however, of retiring from the podium. His conducting commitments for 1969 included guest appearances with the New York Philharmonic Orchestra, and the Los Angeles, Boston, and Cleveland orchestras. In 1968 he signed an escalating five-year contract with the Cleveland Orchestra that requires him to lead the orchestra for six to eight weeks by 1971. He was chosen in January 1969 as chief conductor of the BBC Symphony Orchestra, of which he has been a regular guest conductor. His three-year contract becomes effective in September 1971.

The New York Philharmonic's highly publicized talent hunt for a successor to the retired Leonard Bernstein ended in June 1969, when it was announced that Boulez would become its musical director beginning with the 1971-72 season. Under the terms of his three-year contract Boulez would conduct for eight weeks during the first season and a minimum of fourteen weeks during subsequent seasons.

The drop in Boulez' productivity as a composer is paralleled by a similar decline in his musical criticism, as Virgil Thomson pointed out in his discussion in the *New York Review of Books* (September 26, 1968) of Boulez' *Penser la musique aujourd'hui* (Gonthier, 1963) and *Notes of an Apprenticeship* (Knopf, 1968; originally published in France in 1966 as *Relevés d'apprenti*). The latter is a collection of factual, critical, and polemical essays contributed to musical publications. Only a few of them were written in the 1960's. Boulez' prose, like his music, is often baffling. When he lectured at Hunter College in New York in 1963, Ronald Eyer commented in the New York *Herald Tribune* (May 25, 1963), "His music and his thinking about it are swamped in a morass of esoteric philosophy, jargon and technical entanglements which are completely meaningless to the average person and opaque, to say the least, even to the trained musician and musicologist." Boulez was the Horatio Appleton Lamb visiting lecturer in music at Harvard University during the spring semester of 1963. He has also taught at the Academy of Music in Basle, Switzerland and at the Darmstadt Festival Summer Courses.

Pierre Boulez lives on the edge of the Black Forest in one of Baden-Baden's nineteenth-century mansions. The décor is modern, however, as is Boulez' art collection, which includes paintings by Miró and Klee. Somewhat short and stocky and growing bald, Boulez does not cut a glamorous figure on the podium. Sure of his virtuosity, he shuns exhibitionism in conducting. Eric Salzman described him in the January 20, 1968 issue of *Opera News:* "At a mellow, confident forty-two, Boulez is a charming, cultivated man, fluent in several languages, calm and courteous even in crisis, considerate of the musicians he has to work with, full of wit and good sense."

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BRODIE, BERNARD B(ERYL)

Aug. 7, 1909- Pharmacologist
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The foremost contributor to the advance of drug therapy in the United States has been Bernard B. Brodie, the chief of the chemical pharmacology laboratory at the National Heart Institute of the National Institutes of Health. Brodie, a chemist by training, began his pioneering work in pharmacology at the New York University Medical School, where he taught for fifteen years before moving to his post at the federal medical research center in Bethesda, Maryland in 1950. When he received the prestigious Albert Lasker Award for basic medical research in 1967, the citation read in part: "Probably no man has contributed more to the body of knowledge which makes possible the rational use of drugs in the treatment of many diseases than has Dr. Brodie. His most extraordinary contributions to biochemical pharmacology over the past thirty years have had a profound influence on the use of drugs in the therapy of cardiovascular diseases, mental and emotional disorders, and cancer."

Bernard Beryl Brodie was born in Liverpool, England on August 7, 1909, the third of five children of Samuel and Esther (Ginsburg) Brodie. (His older brother, the late Maurice Brodie, a physician, was a pioneer in the search for a polio vaccine.) The father, a businessman, took the family to live in Ottawa, Canada when Bernard was four. At public schools in Ottawa, Brodie was a poor student, and before finishing high school he was expelled for insubordination. After his expulsion, according to Barbara Yuncker, who interviewed him for the New York *Post* (November 10, 1967), he spent much of his time in the Ottawa Public Library, "exulting in books and learning for the first time."

In 1925 Brodie enlisted in the Signal Corps of the Canadian Army. During three years in the army he won $5,000 playing poker with fellow corpsmen, and after his discharge he used the money to go to McGill University in Montreal. He told Barbara Yuncker that as a freshman he was "a lousy student" and was suspended from a chemistry course for sleeping in class. But he went on to major in chemistry, and when he took his B.S. degree in 1931 the teacher who had suspended him, W. H. Hatcher, encouraged him to continue his studies. He "opened up the beauties of research" to Brodie. "Without him, I'd have been teaching high school chemistry," he told Miss Yuncker.

Brodie studied for his Ph.D. degree in chemistry on an assistantship at New York University from 1931 to 1935. When he took the degree, in the latter year, his adviser suggested that he go into pharmacology. The advice was given, Brodie told Barbara J. Culliton of *Science News* (November 11, 1967), "because I was unable to remember simple structures or the Geneva nomenclature and because I was accident prone." The adviser introduced Brodie to Dr. George B. Wallace, a professor of pharmacology in the university's Medical School who, in Brodie's words, "was willing to take into his department an ugly duckling because he foresaw that one day biochemistry and pharmacology would have to come together." Brodie worked under Wallace as a research assistant in the pharmacology department for three years. "From him," he recalled in his interview with Miss Culliton, "I learned about intuition in science and the value of the working hypothesis." In 1937 Brodie and Wallace published in the *Journal of Pharmacology* two papers on the distribution of administered iodide and thiocyanate in comparison with chloride and their relation to body fluids. They continued their collaborative study of body fluids, especially the cerebrospinal fluid, after Brodie became an instructor in the department of pharmacology, in 1938.

During the 1940's Brodie shuttled back and forth between the medicine and pharmacology departments at the N.Y.U. Medical School. In 1941 he was appointed biochemistry instructor in the department of medicine; in 1943 assistant professor of pharmacology; and in 1947 associate professor of biochemistry, in which position he remained until 1950. Simultaneously, from 1941 to 1950, he was a research associate in biochemistry with the New York University Research Service at Goldwater Memorial Hospital in New York City. Some of his work for the service was done under Dr. James A. Shannon, now the director of the National Institutes of Health.

With Shannon's encouragement, Brodie pressed his application of chemistry to pharmacology, devoting himself to the study of the interaction of drugs with the bodies that ingest them. He learned that different species of animals, including man, and sometimes even different individuals within the same species, may have widely varying responses to the same drug because they metabolize, or break it down, at different rates. Thus, he concluded, proper dosage depends upon the level a drug must reach in the blood to be effective.

BERNARD B. BRODIE

One of the first practical applications of his research was the retention of the drug atabrine in antimalaria therapy during World War II. The synthetic drug, developed by the United States military to replace the traditional but scarce malaria fighter, quinine, was ineffective when first tried in the recommended doses on soldiers, and military physicians were about to abandon it. Brodie and his associates studied the metabolism of atabrine in the human body and discovered that it was easily broken down into inactive components by the body's tissues. Therefore they recommended an initial "priming" dose, which quickly produced an effective level in the blood, followed by smaller daily doses for maintaining the level.

After moving to his post at the National Institutes of Health, in 1950, Brodie continued his research, testing new drugs on animals before giving them to humans. His most significant discovery, in his estimation, was that the human and animal responses to drugs do not significantly differ if the criterion of measurement used is the level achieved in the blood. Data such as weight and size can be useless in determining dosage, he showed, if the scientist ignores the fact that the metabolic rates of two species may vary greatly without relation to those data. His work alerted scientists to the danger of overlooking a drug that might be effective on human beings simply because it is ineffective on animals. In the early 1950's, for example, he and his colleagues discovered that the muscle relaxer phenylbutazone provided relief to human sufferers of rheumatism even though it was practically inactive when administered to animals in equivalent dosage. In 1958 Brodie and two associates published a paper in *Biochemical Pharmacology* revealing their discovery that mammals do not acquire drug-destroying enzyme systems until some time after birth. The finding had great practical value in the prescribing of drugs to pregnant women and newborn infants.

Doing research on anesthetic and hypnotic drugs in his early years at NIH, Brodie found that procaine amide is effective in treating patients with severe irregularities in heart rhythm, and he pioneered in drug therapy for gout. In the mid-1950's he began investigating the role of drugs in emotional disorders and mental illness. He discovered that reserpine, the earliest of the tranquilizers, soothed patients by triggering the release from the brain of the neurohormone serotonin, which lowers blood pressure. Later he found that iproniazid, an antidepressant, functions by causing the buildup in the brain tissues of another neurohormone, norepinephrine.

In recent years Brodie's drug studies have concentrated on the way in which nerve impulses are transmitted in the central nervous system. At the annual meeting of the American Association for the Advancement of Science in 1966 he reported: "Recent evidence indicates almost unequivocally that nerve impulses in the central nervous system are . . . transmitted from cell to cell through neurohumoral transmitters, including the neurohormones acetylcholine, dopamine, norepinephrine and serotonin." He challenged past research into mental diseases that had attempted to find a characteristic biochemical abnormality in the blood or urine of mental patients. "Despite a decade or more of biochemical investigation and a plethora of reported biochemical abnormalities, the fact remains that not a single biochemical defect in mental disease has been established," he told the scientists. He suggested that instead researchers should look for the causes of mental illness in faults in the complex biochemical nerve transmission system.

Brodie's studies of drugs that affect the brain and central nervous system have made important contributions in the fields of physiology, psychiatry, and biochemistry as well as pharmacology. He has always moved freely between disciplines, has never feared challenging long-held ideas, and has encouraged the younger scientists who have trained under him to do the same. His method is to hypothesize a possible explanation for a physiological or chemical phenomenon and to conduct laboratory research as if the explanation were true unless and until it proves to be demonstrably false. At times his brashness and daring have disconcerted scientists in the fields into which Brodie has wandered. As one scientist told Barbara Culliton of *Science News*, "When he challenges a traditional view in neurophysiology, turns himself into an expert in the field in a year's reading and talking, and ends up being right, he doesn't exactly endear himself to the acknowledged leaders in that area." On the other hand, partly in recognition of his interdisciplinary work, Brodie has received some twenty awards and honors. They include the Torald Sollmann Award in pharmacology; fellowships in the American Association for the Advancement of Science and the New York Academy of Sciences; membership in the National Academy of Sciences and honorary membership in the Czechoslovak Academy of Sciences; and honorary degrees from the University of Paris, the Philadelphia College of Pharmacy and Science, the University of Barcelona, and the Karolinska Institutet in Stockholm. In 1968 President Lyndon B. Johnson presented him with a National Medal of Science, the United States government's highest award for achievement in science, mathematics, and engineering.

Since 1950 Bernard Brodie has been a lecturer in pharmacology at the medical schools of George Washington University and Georgetown University. He has also served, since 1954, as a research consultant on the graduate council of George Washington University. He is the founder and the United States editor of *Life Sciences;* co-founder and United States editor of *Pharmacology;* and an editor of *Medicina et Pharmacologia Experimentalis.* He was the chief editor of *Metabolic Factors Controlling Duration of Drug Action,* volume six of the *Proceedings of the First International Pharmacological Meeting* (Macmillan, 1962). His bibliography includes over 300 articles published in scientific journals and books.

Tweedy in dress and soft-spoken, Bernard B. Brodie is five feet eleven inches tall, weighs 160 pounds, and has gray hair and blue eyes. He is nicknamed Steve, an allusion to the Brodie of Brooklyn Bridge fame. On August 31, 1950 he married Anne L. Smith, a secretary. (A previous marriage to Frieda Harris was terminated by divorce in 1939.) He usually starts work around noon and continues until three or four o'clock in the morning—a schedule to which his co-workers and their families find it difficult to adjust. Mrs. Brodie often spends the night typing her husband's manuscripts or serving coffee to his colleagues at meetings at the Brodie home in Bethesda, Maryland. Although he regards his work as recreation enough, Brodie also enjoys bridge, swimming, and reading when he has the time. He has been a naturalized United States citizen since 1939.

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BROWN, HELEN GURLEY

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The man-woman relationship—or sex in the general sense of the word—is Helen Gurley Brown's self-claimed "particular forte" as a writer, editor, lecturer, and television personality. With her first book, *Sex and the Single Girl* (1962), a candid guide to self-improvement for unmarried women in an era of sexual permissiveness, Mrs. Brown hit upon a formula that has brought her success in several media. The spin-offs from *Sex and the Single Girl* include three related books, recordings, a newspaper column, the television show *Outrageous Opin-*

ions, and the present format of *Cosmopolitan* magazine. Since taking over its editorship in 1965, she has transformed the once languishing *Cosmopolitan* into a profitable, controversial, and dynamic publication that is setting off changes in other leading women's magazines.

Helen Gurley Brown's birthplace, a small town in the Ozark Mountains, lends a flavor of authenticity to her American dream career. She was born in Green Forest, Arkansas on February 18, 1922, one of two daughters of Ira Marvin and Cleo (Sisco) Gurley. Her mother taught primary grades in county schools in Carroll County. After her father, also a schoolteacher, won election to the state legislature, the family lived much of the time in Little Rock. Even in grade school Helen felt compelled to do more work than was required, voluntarily writing stories and poems and putting on programs of music and skits in the school auditorium. At eight she won a prize in her Presbyterian Sunday school's contest, for which she alone submitted an entry. A few years later she and a friend gave dancing lessons to other children to earn pocket money.

Her aggressiveness and competitiveness did not result from ambition or from an opinion of herself as "something special." Helen Gurley Brown has explained: "I have been mildly terrified since the day I was born and still am! . . . So all I have usually thought to do was to get through each working day with as much industry and steam as possible so as not to get thrown out in a heap at the end of the day." Like many others who grew up during the Depression, she developed a nagging sense of insecurity. Her feeling of being underprivileged, of having to worry about money, was intensified by the death of her father when she was ten years old. Soon afterward Mrs. Gurley moved with her two daughters to Los Angeles. She intended to resume her teaching career, but had to abandon her plans in order to care for Helen's sister, Mary, who became crippled by polio. (Mary Gurley is now Mrs. Alford and lives in Oklahoma.)

In the John H. Francis Polytechnic High School in Los Angeles, Helen Gurley's drive to excel was partly motivated by a need to compensate for an acute case of acne. She wrote for school publications, became president of the Scholarship Society, and graduated in 1939 as class valedictorian, having attained the highest scholarship rating for a girl. After one semester at a college in Texas, she returned to Los Angeles for financial reasons, and during 1940-41 she studied shorthand and typing at Woodbury Business College. To help meet expenses she took a part-time job answering fan mail at radio station KHJ in Los Angeles.

"I was a little tyke of eighteen," Helen Gurley Brown has recalled, "—flat-chested, pale, acne-skinned, terrified, and convinced of one thing only: Working in an office was practically the most gruesome thing that could happen to a woman" (quoted by Elmer G. Leterman and Thomas W. Carlin in *They Dare to Be Different*, 1968). Between the ages of eighteen and twenty-five she held eighteen secretarial positions. The offices in which she worked included those of Music Corporation of America, the William Morris Agency, and the Los Angeles *Daily News*.

HELEN GURLEY BROWN

In March 1948 Helen Gurley Brown began working for the advertising agency Foote, Cone & Belding as executive secretary to Don Belding, chairman of the board. Some years later she entered and won *Glamour* magazine's Ten Girls With Taste contest, in which, replying to a question about her ambition, she had said she wanted to be a copywriter. Belding, who had been impressed by the liveliness of her letters to him during his trips out of town, then gave her a chance to fulfill her ambition. He and his wife both encouraged her in her early efforts as a copywriter. They provided much-needed support because although she had taken extension courses in writing at the University of California at Los Angeles, she had no assurance of the ability that was to win her the Frances Holmes Advertising Copywriters awards in 1957, 1958, and 1959.

Offered a salary that doubled the one she was earning at Foote, Cone & Belding, Helen Gurley Brown joined Kenyon & Eckhardt in August 1958 as copywriter and account executive. She found, however, that the job that made her the highest-paid woman in advertising on the West Coast did not completely satisfy her. During a lull in assignments, when she had incurred the disfavor of one of the agency's directors, she began looking around for another outlet for her energy and talent.

It was her husband who suggested that she write a book. On September 25, 1959 Helen Gurley had married the motion picture producer David Brown, now vice-president, director, and head of story operations at Twentieth Century-Fox. He had been an editor of *Liberty* magazine and of *Cosmopolitan*, and one day when he came across carbon copies of his wife's old letters to a former boyfriend, he thought that she had a delightful style of writing. He advised her to write for and about the single woman and proposed the title *Sex and the Single Girl*.

Retaining her job with Kenyon & Eckhardt until 1962, Mrs. Brown worked on her book during weekends for about a year. *Sex and the Single Girl* (Geis), an immediate runaway best seller, was listed by *Publishers' Weekly* as one of the ten top nonfiction sellers of 1962. It has been published in twenty-eight countries and translated into sixteen languages, including Swedish, Greek, Japanese, Finnish, Hebrew, and Afrikaans. Warner Brothers bought its provocative title for $200,000.

Mrs. Brown's book presented the case for single blessedness. She suggested that "the single woman's biggest problem is coping with people who are trying to marry her off." She observed straightforwardly, "Theoretically, a 'nice' single woman has no sex life. What nonsense! She has a better sex life than most of her married friends." *Sex and the Single Girl,* as she described it, "is not a study on how to get married but on how to stay single—in superlative style." Her tips on careers, fashion, diets, apartments, entertainment, and other matters provide a practical and often amusing guide to the single woman on how to attract, catch, and hold a man.

Despite its acknowledgment, though not necessarily its endorsement, of extramarital relations, *Sex and the Single Girl* is neither gamy nor pornographic. The words "sex" and "sexy" are often used in a colloquial, inexact way. Defending her book against charges of immorality from some reviewers and readers, Mrs. Brown protested in an interview for the New York *Post* (November 3, 1963) that even though she was no longer a churchgoer, she did have deep religious convictions about such moral obligations as being compassionate and helping others. "I am not personally a sex symbol," she said. ". . . But I think I've shared a common experience with millions of unmarried girls and have been able to express it so that people will say, 'Yes, this is how it really is.' "

Following the surefire formula of *Sex and the Single Girl,* along with its sprightly prose style of exclamation points, italics, and other embellishments, in 1964 Helen Gurley Brown published *Sex and the Office* (Geis). Meanwhile, she had begun answering the mail from readers of her first book through a column, "Woman Alone," which was syndicated in some fifty newspapers and magazines in the United States and abroad. In her column, as in her books, she dispensed advice on such subjects as grooming and careers and tried to make the working girl more aware of opportunities around her for romance and other adventures. She later used many of her ideas from her column in her third book, *Helen Gurley Brown's Outrageous Opinions* (Avon, 1966).

Outrageous Opinions also became the title of her syndicated television show, in which she interviewed celebrities, mainly about their personal lives. When *Outrageous Opinions* had its première in the fall of 1967, Helen Gurley Brown was already well known to TV audiences, having appeared on hundreds of local and network shows, including *Today* and *What's My Line?*, often to promote her books. She had also discussed her views on radio programs; had made recordings, including *Lessons in Love,* for Crescendo Records; and had lectured throughout the country.

Sex is only a part of Mrs. Brown's concern in the message she feels inspired to get across to the single, working girl with no special gifts, the girl who feels unsure of herself, as she used to feel. "If this girl wants to come along with me," she once promised in explaining her credo, "I will tell her as best I can how to get *everything* out of life—the money, recognition, success, men, prestige, authority, dignity—whatever she is looking at through the glass her nose is pressed against in the room she can't get *to* yet."

To help the girl "who doesn't have everything going for her," Helen Gurley Brown and her husband worked out a format in the summer of 1964 for a magazine, to be called "Femme." Several companies rejected the project because of the enormous expense of launching such a magazine. Bernard Geis, Mrs. Brown's publisher, eventually brought the format to the attention of Richard E. Deems, the president of Hearst Corporation, who felt that the Browns' idea could be superimposed on the foundering *Cosmopolitan.* The falling circulation of that magazine, to near or below the 800,000 figure guaranteed to advertisers, had resulted in a 20 percent drop in advertising revenue within a year. Deems had considered redirecting its appeal—away from the housewife and toward the younger career woman. Recognizing Helen Gurley Brown as an expert on the problems and interests of the working girl, he appointed her editor of *Cosmopolitan* in March 1965.

With her first issue, that of July 1965, *Cosmopolitan* sales and advertising began a steady rise. "In four zippy months," Cris Welles reported in *Life* (November 19, 1965), "she has transformed the magazine into one of the fastest and most remarkable successes in the history of publishing." Unlike most mass-circulated magazines, *Cosmopolitan* does not offer cutrate subscriptions. Newsstand sales account for about 98 percent of its distribution, with the result that the magazine makes money on every copy sold. Although the cost of a copy of *Cosmopolitan* was raised from 35 cents to 50 cents in February 1966 and to 60 cents in January 1969, sales continued to grow. Some 1,112,000 copies were sold on the newsstands for July 1969—a figure surpassing the combined newsstand sales of *Look* and *Life.*

In reorganizing its layout and in selecting its stories, articles, and columns, Mrs. Brown has slanted *Cosmopolitan* predominantly to working women—single girls or married girls who "think single"—between the ages of eighteen and thirty-four and eager to get the most out of work or play. She has been both praised and condemned by those who think she has turned *Cosmopolitan* into a woman's *Playboy* magazine. Betty Friedan, the author of *The Feminine Mystique,* has criticized the new *Cosmopolitan* outlook as debasing to women: "Instead of urging women to live a broader life, it is an immature teenage-level sexual fantasy. It is the idea that woman is nothing but a sex object. . . ." In her own defense, as quoted in *Newsday* (February 18, 1967), Mrs. Brown has pointed out, "I think it's immoral for women not to work. So I'm not just giving them sexual fantasies."

Quite specific about the boundaries of her province, Helen Gurley Brown feels qualified to advise only on the personal needs of the individual and does not attempt to deal with more ambitious causes in aesthetics, politics, and social welfare. She admires the younger generation, of the late 1960's, which, liberated from "the economic terror" of the Depression can demonstrate in support of values other than security. "The people who are marching and picketing on behalf of somebody else don't *need* me," she has remarked. She had a hand, however, in shaping Hearst's magazine for older teenagers, *eye*, which began publication in March 1968. Nor is homemaking her strong point, but because she understands the problems of the novice in the kitchen, she wrote the useful and entertaining *Helen Gurley Brown's Single Girl's Cookbook* (Geis, 1969), which offers 335 recipes and instructions for seventy-four complete dinners.

Helen Gurley Brown has said that she is so immersed in her job that she usually spends twelve hours a day at the office and works weekends. Indulging in hobbies would seem to her "like cheating on a lover." The organizations to which she belongs are, accordingly, the Authors League, the American Society of Magazine Editors, and the American Federation of Television and Radio Artists. She is a Democrat. In 1963 the Browns moved from Pacific Palisades, California to New York City, where they have an apartment. They own four houses in Southampton that they lease to others. Mrs. Brown has explained that she would not dream of living in one of them because she cannot spare the time to travel from the city even over weekends. An animal lover, she has two Siamese cats.

"I am a total health nut," Helen Gurley Brown has admitted, "—don't smoke, drink, drink coffee or eat globby starch if I can help it. I exercise up to an hour a day, including everything from the nose to the toes." She is five feet four and a half inches tall, weighs 109 pounds, and has brown hair and brown eyes. Her voice is soft, and her manner gentle, affable, and at times demure. She once commented that most people expect her to be fierce and are surprised to find her "a nice old brown wren." In the press she is sometimes called an "iron butterfly," a name given to her by one of her staffers.

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BROWNING, JOHN

May 23, 1933- Pianist
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JOHN BROWNING

Ever since 1956, when he won the coveted gold medal award of the Queen Elisabeth International Piano Competition in Belgium, it has been apparent to music lovers throughout the world that John Browning is one of the most talented of the jet-propelled younger generation of American pianists. Also one of its most widely traveled, he has gone on annual international tours since 1956 in addition to his annual tours of the United States. Browning is at home in a wide range of repertory, but he is perhaps best known for his interpretation of Samuel Barber's First Piano Concerto, which he premièred with Erich Leinsdorf and the Boston Symphony Orchestra at New York's Lincoln Center during its gala opening week in 1962. He has since performed it scores of times during his strenuous itineraries abroad and in the United States.

Musical by heritage, John Browning was born in Denver, Colorado on May 23, 1933, the only child of John S. Browning, a violinist, and Esther Alice (Green) Browning, a professional pianist. He began playing the piano at three, began lessons at five, and at ten made his orchestral debut when he played Mozart's Piano Concerto No. 26 in D ("Coronation") at a special concert with members of the Denver Symphony. Although his precocity occasioned a stir throughout the American music world, Browning's parents ignored the offers that followed. Wanting to free their son from the pressures that beset the child prodigy, they made sure that he could enjoy a normal childhood.

Not too long after his debut as a child prodigy, Browning moved with his parents to Los Angeles, where he continued his piano studies with Lee Pattison and attended John Marshall High School. His parents believed he could obtain superior instruction on the West Coast. After graduating in 1951, he entered Occidental College in Los Angeles under a partial tuition scholarship, with English literature and music as his major subjects. At the end of his sophomore year he transferred to the Juilliard School of Music in New York, where, like Van Cliburn, he became a scholarship pupil of the celebrated Madame Rosina Lhevinne. In 1955 he obtained his B.S. degree from Juilliard and in 1955-56 he completed one year of graduate work there.

Browning took his first step towards celebrity in July 1954 when he won the $2,000 Steinway Centennial Award, presented after a season-long series of local, state, and district elimination auditions by the National Federation of Music Clubs across the United States. In 1955 Browning was a co-winner of the prestigious Edgar M. Leventritt Award, which brought with it solo engagements with the New York Philharmonic Symphony Orchestra, and with the symphony orchestras of Cleveland, Pittsburgh, Philadelphia, Chicago, Buffalo, and Denver. At his New York Philharmonic debut at Carnegie Hall the following season, Browning was warmly received by both critics and members of the audience, who called him back to the stage six times before the concert could continue. After hearing him play Rachmaninoff's *Rhapsody on a Theme of Paganini* on that occasion, a New York *Herald Tribune* critic (February 6, 1956) assessed Browning as "a gifted pianist, boasting an excellent technique, clean articulation, and a highly refined sense of phrasing."

Later in 1956, Browning made his first of many trips to Europe. There, surrounded by formidable competitors, he won the gold medal award of the International Piano Competition, founded by the late Queen Elisabeth of Belgium, and perhaps the most important of all piano contests. He ended up in second place, ranking close to Vladimir Ashkenazy, who happened to be the winner. (Two years later, Van Cliburn was to achieve worldwide fame as the winner of the first International Tchaikovsky Piano Competition in Moscow.) Not without honor in his own country, Browning was singled out for distinction by the Los Angeles City Council in 1957, after giving six acclaimed performances of the Beethoven Piano Concerto No. 4 in C, Opus 58 with the Los Angeles Philharmonic Orchestra under Eduard Van Beinum. The council presented Browning with a resolution commending him for his "outstanding ability and accomplishments which have brought honor and publicity to the city of Los Angeles."

His abilities and accomplishments were also recognized by the United States government, which in 1957 selected him to present a recital in the United States National Theatre at the Brussels World's Fair. On November 5, 1958 he made his New York recital debut at Town Hall in a program of Bach, Schubert, Chopin, and Barber. Reviewing that concert for the New York *Times* (November 6, 1958), critic Howard Taubman wrote that Browning played "with a natural ease," and brought a "sensitive, musicianly nature and a fresh mind to bear" on the music. "He performs with ardor and poetry." Summing up, Taubman said, "Mr. Browning . . . is a prize winner who lives up to the honors that have come his way. He is, like a number of other young musicians, a credit to his country."

As Browning's career progressed, he continued to concertize regularly with every major American symphony orchestra. Often his schedule took on the proportions of a rat race. He once gave recitals in five different towns on five consecutive days, and he played seven different concertos within a five-week period with the symphony orchestras of Denver, Chicago, New York, and Los Angeles. During a typical year Browning gives more than 100 concertos in a frenetic schedule that is further complicated by the fact that his European commitments are often sandwiched between his American engagements. Within a span of thirty-six hours he once played both at the Lewisohn Stadium in New York and at the Festival of Two Worlds in Spoleto, Italy.

Less taxing were the recording sessions that led to his first album, in 1959 for Capitol Records, entitled *Melodies of the Masters, Vol. 7*. Consisting of short and rather shallow works by Chopin, Liszt, Bach, Schubert, Debussy, Rimsky-Korsakoff, and Rachmaninoff, the recording led a New York *Times* reviewer (November 22, 1959) to admire Browning's immaculate technique and the lushness, softness, and suavity of his tone. Although the critic reserved final judgment on Browning's musicianship until such time as he could hear him in more extended and more serious works, he conceded that it was obvious, on the basis of that one recording alone, that the young pianist is enormously gifted.

Consolidating his North American reputation, in 1960 Browning made his Canadian debut at Massey Hall in Toronto. By 1962 he could be called, as one *Time* magazine reviewer put it, "one of the most gifted pianists of his generation" without running the risk of having the statement challenged. Unlike some pianists, Browning had not become closely associated with the music of any particular composer, although he had shown a marked affinity for the works of Mozart, Beethoven, Brahms, and Schubert—composers whom, according to Browning, one can "go into for thirty or forty years and never touch bottom." Because of his equal mastery of modern composers he can switch without effort from one era to another, except that he sometimes has to raise his adjustable piano bench to achieve the percussive sounds of contemporary music.

His assured way with contemporary music was demonstrated when he became soloist with the Boston Symphony Orchestra under Erich Leinsdorf for the world première performance on September 24, 1962 of Samuel Barber's Concerto for Piano and Orchestra, Op. 38 (1962) during the opening week of Philharmonic Hall at Lincoln Center in New York. Awarded the Pulitzer Prize in 1963, the concerto is charged with some of the intensity and asperity of Prokofieff's piano concertos. Harold C. Schonberg, an expert on pianism, has categorized it in the New York *Times* (September 25, 1962) as "a real virtuoso concerto with some staggeringly difficult writing," and has pointed out that "the writing for solo piano is a mixture of romanticism and everything but tone clusters." Browning's difficulties were compounded by the fact that Barber did not finish the final movement until two weeks before the première. As Browning explained to a New York *Herald Tribune* reporter (August 16, 1964): "This places great difficulties on the performer. He must not only commit to memory the notes, markings, and all of the orchestral score; but he must as well grasp the over-all musical meaning of the writing and ripen his conception of it in a few days. This process normally takes over a year of constant playing and study to achieve."

Despite his worries, so triumphant was Browning's première performance of the concerto that he soon became identified with the piece, and it has become a staple in his repertory. During the 1962 season he performed it twenty times and during the 1963 season, thirty times. By the end of 1968 Browning had played the Barber concerto almost 150 times, and he has also recorded it with the Cleveland Orchestra under George Szell for Columbia Records. Discussing his overwhelming success in the concerto with a reporter from the Toronto *Globe and Mail* (October 1, 1963) Browning said, "I think it is the first piano concerto to win audience popularity in about forty years. The last one was Bartok's Third." When asked if he ever grew tired of the concerto or found its freshness staling, Browning expressed surprise at the question, explaining: "When I play the concerto with an orchestra that has never played it before, the performance is again like a première—with all the resultant concern, worry, anticipation, and excitement. Each day I find a new emphasis, a new meaning in a phrase, a different solution for a knotty technical passage. No two moments in making music are ever quite the same—how could it ever become dull or stale?"

In April 1965 Browning made his debut in the Soviet Union, where he was featured in an eleven-week tour with George Szell and the Cleveland Orchestra. Sponsored by the cultural presentations program of the United States State Department, it covered key cities in the Soviet Union, as well as Sweden, Poland, Germany, France, Czechoslovakia and England. The tour also included music festivals of Helsinki, Bergen, Vienna, and Amsterdam. Like his previous tours of Europe, the Near East, Mexico, and South Africa, the tour was highly successful. Browning not only performed three concertos of sharply contrasting character—the Brahms D Minor, the Gershwin Concerto in F, and the Barber—but gave solo recitals in each city as well. A correspondent for United Press International, reporting on Browning's recital in Kiev, cabled that "the widely enthusiastic audience of 2,000 did not stop applauding until officials closed his piano and began rolling it aside." Of his Moscow performance of the Barber concerto, a reviewer for *Izvestia*, the official Soviet newspaper, wrote: "It was brilliantly performed by John Browning, who captivated the public with the temperament and virtuoso scope of his performance."

According to Browning, the tour evoked a friendliness between the Americans and the Russians that was reciprocal and very gratifying. When the visiting Americans learned that Soviet musicians suffered from certain shortages, they did what they could to remedy them. In Moscow they gave brass players much-needed valve oil for their instruments, and supplied them with spare mouthpieces for horns. Elsewhere, encountering string players suffering from a scarcity of strings, they remedied the lack from their own supplies. Browning himself was the guest of honor at a surprise party given for him by a group of music students, which featured such dances as the Twist, the Frug, and the Watusi, as well as jazz playing by two piano students who had an encyclopedic knowledge of American jazz. "The whole tour was an eye-opener," Browning has said, "because it showed how music can bring people together on personal, as well as artistic terms, and from that view alone, was an inspiring experience." At the invitation of the Russians, Browning returned to Russia and Poland for a tour in the spring of 1967.

Virtually all of Browning's life is devoted to his music. He is seldom at home for more than four to six weeks of the year. As he explained to Emily Coleman in a New York *Times* interview (March 19, 1967): "If I don't play I'm not happy. . . . Even when I take a vacation, I begin to get nervous, and after a month I simply have to get back to playing again." During his brief vacations, Browning spends his time swimming and reading, and resuming his contacts with friends from New York whom he rarely has time to see during the concert season. When in New York, Browning makes his home in a spacious penthouse apartment thirty-four stories above the East River that is as elegant and tasteful as his interpretations of Ravel. Besides a breathtaking view, the apartment affords him three things he considers essential—plenty of space, ample light, and soundproof walls that enable him to practise as long, as early, and as late as he pleases. His favorite recreation is swimming. Browning has dark-brown hair and dark-brown eyes and weighs about 154 pounds. He is a Democrat. A bachelor, he told Emily Coleman, who questioned him about marriage: "Of course I've considered it. But I'm never at home more than four to six weeks out of the year, and I have yet to meet the woman who wants to stay on the road for eleven months a year."

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BURGER, WARREN E(ARL)

Sept. 17, 1907- Chief Justice of the United States Supreme Court
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"Our Chief Justices have probably had more profound and lasting influence on their times and on the direction of the nation than most Presidents have had," President Richard M. Nixon declared on May 21, 1969, when he designated Judge Warren E. Burger as the successor of retiring Chief Justice of the United States Supreme Court, Earl Warren. Relatively unknown on the national scene, Burger served as assistant attorney general in the Justice Department from 1953 to 1956, and as a judge of the United States Court of Appeals for the District of Columbia from 1956 until taking office as Chief Justice on June 24, 1969. Unlike his predecessor, during whose sixteen years in office a number

WARREN E. BURGER

of history-making decisions were made by the court, especially in the fields of civil rights and criminal justice, Burger is an advocate of judicial restraint, a policy he shares with President Nixon. In Burger's view, justice is "based on the idea of striking a fair balance between the needs of society and the rights of an individual."

Warren Earl Burger, who is of Swiss-German Protestant background, was born in St. Paul, Minnesota on September 17, 1907, the fourth of the seven children (five boys and two girls) of Charles Joseph and Katharine (Schnittger) Burger. Two of his brothers, Lawrence and Paul, became accountants; another brother, Carl Allen, who is no longer living, was a railroad man. His youngest brother, John, is an industrial engineer in St. Paul. His father was a railroad cargo inspector and also worked as a traveling salesman. The mother, who died in 1968, ran an "old-fashioned German house" and tried to instill "common sense" in her sons and daughters.

Growing up in modest circumstances, Burger devoured the juvenile rags-to-riches stories of Horatio Alger and began delivering newspapers at the age of nine to help out with the family finances. At John A. Johnson High School in St. Paul he played the cornet and bugle, and went out for track, swimming, football, hockey, and tennis. He also served as student council president, headed the student court, and edited the student newspaper. During summer vacations he worked on a farm at Red Wing, Minnesota and held jobs as track coach, lifeguard, truckdriver, and counselor at a YMCA camp. Although not an outstanding student, he earned a scholarship to Princeton University for his all-around achievements. He turned it down, however, because the stipend was too small. After taking extension courses, from 1925 to 1927, at the University of Minnesota, Burger entered the St. Paul College of Law, where he attended night classes while earning his living as a salesman with the Mutual Life Insurance Company. He obtained his LL.B. *magna cum laude* in 1931, ranking third in his graduating class.

After his admission to the Minnesota bar in 1931, Burger served until 1935 as an associate in the St. Paul law firm of Boyesen, Otis & Faricy, where at first he earned a smaller income than he had received as an insurance salesman. As a partner in its successor firm of Faricy, Burger, Moore & Costello (now Moore, Costello & Hart) from 1935 to 1953, he handled a variety of criminal and civil cases and gained a reputation as a capable lawyer. Concurrently, from 1931 to 1953, he was a member of the faculty of his alma mater, St. Paul College of Law (now known as the William Mitchell College of Law), serving for several years as a professor of contract law. In 1935 Burger was president of the St. Paul Junior Chamber of Commerce.

A lifelong Republican, Burger helped to organize the Young Republicans in his state in 1934, and he played an important role in Harold Stassen's successful campaign for the governorship of Minnesota in 1938. Rejected for World War II military duty because of a spinal ailment, from 1942 to 1947 he was a public member of the Minnesota Emergency War Labor Board. His interest in the postwar civil rights struggle led to his appointment to the Governor's Interracial Commission, of which he was a member from 1948 to 1953. As the first president of the St. Paul Council on Human Relations, he became responsible for hiring experts to improve relations between the police and the city's Negro and Mexican-American minorities.

Burger got involved in national politics in 1948, when he became floor manager for Harold Stassen's abortive campaign for the Presidential nomination at the Republican National Convention at Philadelphia. At the 1952 convention, where he was Minnesota's delegate to the credentials committee, Burger again managed Stassen's campaign. But when General Dwight D. Eisenhower and Senator Robert A. Taft of Ohio emerged as the leading contenders for the Presidential nomination, he threw his support to Eisenhower, thus helping to ensure the general's nomination on the first ballot.

In 1953 President Eisenhower appointed Burger assistant attorney general in charge of the Civil Division of the Department of Justice, under Attorney General Herbert Brownell Jr. As head of the Civil Division, Burger took charge of a staff of some 180 lawyers, with responsibility for all of the government's civil cases other than those involving antitrust or land litigation. Although he had virtually no experience in maritime law, Burger successfully handled several cases involving shipping for the government. Among them were cases concerned with subsidies paid to steamship companies for construction of passenger liners; compensation to Danish shipowners for wartime use of their ships; and suits against alien shipowners—including Greek shipping tycoons Aristotle Onassis and Stavros Niarchos—for illegal acquisition of American ships. In the latter cases Burger directed the seizure of the ships under an arrangement that became known as the "floating receivership." Burger also dealt with the proceedings that led to an injunction under the Taft-Hartley law, ending a longshoremen's strike on the East Coast of the country in the fall of 1953.

Burger drew criticism from liberals for his role in the case of John P. Peters. A Yale professor, Peters had been dismissed from his position as a part-time consultant to the United States Public Health Service in 1953 on the ground that there was reasonable doubt of his loyalty. In an appeal to the Supreme Court, Peters—represented by attorneys Thurman Arnold and Abe Fortas—challenged the procedures under which he had been dismissed, arguing that he had been denied the opportunity to confront his accuser. When the Solicitor General, Simon E. Sobeloff, refused to handle the case for the government, maintaining that Peters' constitutional rights had been violated, Burger agreed to take it. Burger's argument, that under the doctrine of separation of powers the Supreme Court had no authority to control the President's authority to hire or discharge government employees, was unsuccessful, and in June 1955 the court decided in favor of Peters. While with the Justice Department, Burger also was, in 1954, a member and legal adviser to the United States delegation to the International Labor Organization in Geneva. In 1955 he acted as agent for the government in cases involving Norwegian claims against the United States.

Although Burger had planned to return to private practice in St. Paul, he decided, after thinking the matter over, to accept when President Eisenhower nominated him in June 1955 to the United States Court of Appeals for the District of Columbia Circuit. That Court of Appeals is one of the most important courts of appeals in the United States, since in addition to handling the local affairs of the District of Columbia it also deals with the activities of many federal agencies and departments located in the nation's capital. Burger's confirmation was delayed for several months, because of unsubstantiated charges of prejudice made against him at the Senate Judiciary Committee hearings by three former employees of the Civil Division, whom he had dismissed for incompetence. He was sworn into office on April 13, 1956.

During his thirteen years on the Court of Appeals, Burger became known as a conservative, especially in cases involving criminal justice, and his views in that area often clashed with those of his liberal colleagues on the court, and with opinions handed down by the Supreme Court. In 1961 he criticized the so-called Durham rule—originally handed down in 1954—which broadened the definition of criminal insanity, arguing that it "ignored the moral basis of criminal law." He also attacked the Supreme Court decisions in the Mallory case of 1957 and the Miranda case of 1966. Both decisions limited the rights of police to interrogate a defendant. In a dissenting opinion delivered in March 1969, Burger wrote: "The seeming anxiety of judges to protect every accused person from every consequence of his voluntary utterances is giving rise to myriad rules, sub-rules, variations, and exceptions, which even the most sophisticated lawyers and judges are taxed to follow. . . . Guilt or innocence becomes irrelevant in the criminal trial as we flounder in a morass of artificial rules poorly conceived and often impossible of application."

In some of his statements Burger has advocated far-reaching reforms in judicial procedure. Speaking at Ripon, Wisconsin in the summer of 1967, he deplored the tendency to regard "all criminals as human rubbish" and called for a complete overhaul of the penal system, with a greater emphasis on rehabilitation. In another speech, at Columbus, Ohio, in September 1968, Burger said that the United States had "the most complicated system of criminal justice and the most difficult system to administer of any country in the world," largely as a result of judicial decisions. Although he praised some Supreme Court decisions as "landmarks on basic rights," he declared that the court "should have used the mechanism provided by Congress . . . rather than changing the criminal procedure and rules of evidence on a case-by-case basis." In a landmark civil rights case in 1966, Burger delivered the court's decision ordering the Federal Communications Commission to hear complaints from Negro and church groups about the allegedly biased programming of a television station in Jackson, Mississippi.

Although Burger's name had been mentioned as a possible successor to Warren, President Nixon's announcement on May 21, 1969, designating him as the next Chief Justice, took most observers by surprise, since he was virtually unknown to the general public. In his nominating speech Nixon paid tribute to Burger's intellect, his judicial temperament, his legal philosophy, and "his unquestioned integrity throughout his private and public life." Conservative spokesmen were generally enthusiastic about Burger's appointment, but there were also favorable reactions from liberals. James Reston wrote in the New York *Times* (May 23, 1969) that Burger is "experienced, industrious, middle-class, middle-aged, middle-of-the-road, Middle-Western, Presbyterian, orderly, and handsome." He added that he was also "part of that remarkable generation of the twenties and thirties in the upper Middle West that produced the Progressive and Farmer-Labor parties. . . ." Civil rights lawyer Anthony Amsterdam, quoted in *Time* (May 30, 1969), called him "a fine judge," a "first-rate legal craftsman," and an "enlightened law-and-order man."

On June 3, 1969 Burger appeared before the Senate Judiciary Committee and after a friendly meeting in which he discussed his judicial philosophy and his affiliations—including his position as a trustee of the Mayo Foundation, which had netted him some $2,000 a year—his nomination was unanimously approved by the committee. Six days later the Senate confirmed the nomination by a vote of seventy-four to three. On June 24, 1969 Burger was sworn in by Earl Warren as the fifteenth Chief Justice of the United States Supreme Court.

Addressing the ninety-second annual meeting of the American Bar Association in Dallas in August 1969, Chief Justice Burger called on the association to launch a sweeping program for reform of court administration, legal education, and the correctional system. He announced that his duties compelled him to resign as chairman of the American Bar Association's Committee on Standards for the Administration of Criminal Justice, but that he would continue to be active in the association.

Burger has contributed articles to law journals and other publications. While on the Court of Appeals he spent several summers in Europe, visiting criminal courts, prisons, and mental institutions to study different approaches to criminal justice, and lecturing at law schools. In 1960 he attended the Hague Academy of International Law. He is a trustee of Macalester College in St. Paul and of the Federal Bar Foundation. The William Mitchell College of Law conferred an honorary LL.D. degree on him in 1966. Shortly before the opening on October 6, 1969, of the 180th term of the Supreme Court, Burger announced his resignation from the board of trustees of the Mayo Foundation, citing the pressures and demands of his new office.

On November 8, 1933 Warren E. Burger married Elvera Stromberg, a fellow student at the University of Minnesota. They have a son, Wade Allan, who is in the real estate business in Arlington, and a daughter, Margaret Elizabeth, who teaches at a Montessori school. Burger, who is white-haired and distinguished in appearance, is husky and above average in height. He is said to have a warm personality, a sense of humor, a logical mind, and an unruffled and deliberate manner of speaking. The Burgers generally limit their social activities to small dinner parties at their Arlington home, which is situated on a six-acre tract. The chief justice is considered a gourmet and a connoisseur of vintage wines. For relaxation, he indulges in his hobby of sculpturing, and he also enjoys painting watercolors and working in his garden.

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CALDERA (RODRIGUEZ), RAFAEL

Jan. 24, 1916- President of Venezuela
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When Rafael Caldera was inaugurated as President of Venezuela on March 11, 1969, succeeding Raúl Leoni for a five-year term, the event marked the first time in the history of that South American republic that a government peacefully relinquished power to the opposition party. Caldera, a noted lawyer and sociologist, and the cofounder and leader of Venezuela's Christian Democratic party, was elected by a narrow margin on December 1, 1968, after three earlier unsuccessful bids for the presidency. His administration is expected to continue and improve upon the reforms instituted by Acción Democrática, the party that came into power after the military dictator Marcos Pérez Jiménez was overthrown in 1958. A pragmatist, Caldera represents a nationalism, independent of both East and West, increasingly on the ascendancy in Latin America.

Venezuela, which attained independence from Spain in 1821 and became a republic in 1830, consists of twenty states, two territories, and a federal district, and it is bounded by Colombia, Brazil, Guyana, and the Caribbean Sea. It has an area of 912,050 square miles and a 1968 population of about 10,000,000, which is nearly 75 percent urban. With a per capita income of about $900 a year, a low unemployment rate, and a stable currency, Venezuela is the most prosperous country in Latin America, as a result of the development of its rich oil resources. Although poverty and political instability remain, ten years of constitutional, democratic government have brought considerable reforms, and the country has ceased to be in imminent danger from right-wing military coups or left-wing guerrilla action.

A native of the mountainous region of north central Venezuela, Rafael Caldera Rodríguez was born in San Felipe, in the state of Yaracuy, on January 24, 1916, one of the two sons of Rafael Caldera Izaguirre, a lawyer, and Rosa Sofía Rodríguez Rivero de Caldera. His mother died when he was two, and he went to live with an aunt and uncle. He received his early education in San Felipe and attended secondary school in Caracas, at the Colegio San Ignacio de Loyola, a Jesuit institution, which granted him a *bachillerato* in philosophy and letters in 1931.

As a student at the Universidad Central de Venezuela in Caracas, Caldera was one of the leaders of the conservative, anti-Communist Roman Catholic youth movement. From 1932 to 1934 he was the secretary of the central council of the Venezuelan Catholic Youth Organization. He represented Venezuela at a congress of Acción Católica Ibéroamericana Universitaria that met in Rome in 1933-34. Among his fellow delegates there was Eduardo Frei, who became Chile's first Christian Democratic president in 1964, and with whom he kept in touch over the years. Caldera was one of the founders, in 1936, of the Union Nacional Estudiantil (UNE), a student organization based on Christian social principles.

In 1935, while a student, Caldera won first prize in a national contest sponsored by the Venezuelan Academy of Language with an essay about the noted Venezuelan scholar Andrés Bello. In 1936 he was a staff member of the National Library. As assistant director of the National Labor Office from 1936 to 1938 he helped draft a national labor code. He was Venezuelan correspondent for the International Labor Office in 1937-38. A holder of both the bachelor of laws degree and a doctorate in political science, Caldera graduated from the university in April 1939.

One of the youngest men ever elected to the Venezuelan National Congress, Caldera—representing the new Acción Nacional party—was a deputy for the state of Yaracuy from 1941 to 1944. He joined the faculty of the Universidad Central in 1943 as a teacher of courses in labor legislation, social legislation, and sociology. In 1945 he became

Venezuela's attorney general when the leftist Acción Democrática gained control of the government under the leadership of Rómulo Betancourt. Because of differences with the regime, however, he resigned in 1946 and became cofounder of a new party, the right-of-center Comité de Organización Politica Electoral Independiente (COPEI), later known as Partido Social Cristiano. Caldera was one of nineteen COPEI representatives in the national constituent assembly of 1946-47, in which Acción Democrática, with 137 seats, was dominant.

Elected general secretary of COPEI in 1947, Caldera became its candidate for the national presidency in the election scheduled for December of that year. In his campaign, which was supported by the Roman Catholic church, he stressed a "Social Christianity" program that would make "the rich less rich and the poor less poor." He advocated more rights for labor but opposed the Marxist concept of class struggle and called for social harmony. Admittedly skeptical about his chances for victory, Caldera declared at an election rally in Caracas: "We have no great illusions. Our fight will be important in the civic and educational sense." With 16.95 percent of the popular vote cast for Caldera, COPEI emerged from the election as a formidable opposition to Acción Democrática, whose candidate, the noted novelist Rómulo Gallegos, was elected to the presidency.

In November 1948 a three-man military junta overthrew the Gallegos government and outlawed Acción Democrática. Because it was regarded as a right-wing party, COPEI was permitted to remain in existence under the new regime. Caldera, who had been elected a deputy for the Federal District, continued to represent his party in the National Congress, where he spoke out in favor of the restoration of civil liberties. In 1949-50 he was vice-president of a special commission for the revision of the electoral statute. After Colonel Marcos Pérez Jiménez, a member of the junta, assumed power in January 1953, Caldera was arrested several times for his outspoken opposition to the dictatorship. He insisted, however, that transition from dictatorship to democracy must be made by peaceful means and warned that any other course might "create a climate for a new dictatorship."

Amidst growing opposition to Pérez Jiménez' rule from many quarters, Caldera was arrested by secret police on August 21, 1957 and was held incommunicado. Reportedly, Pérez Jiménez feared that Caldera might try to incite the Roman Catholic hierarchy to oppose his regime in the national plebiscite, scheduled for December 15, 1957, the purpose of which was to determine whether the dictatorship would remain in power. Released on Christmas Eve after four months imprisonment, Caldera was ordered to leave Venezuela at the earliest opportunity. He found temporary asylum in the Papal Nuncio's palace in Caracas on January 2, 1958, after the regime had issued orders for new arrests.

Arriving in New York City on January 19, 1958, Caldera accurately predicted the imminent downfall of the dictatorship. Four days later, Pérez Jiménez was overthrown and fled the country. An interim military junta, headed by Rear Admiral Wolfgang Larrazabal, took control of the Venezuelan government, promising to restore democratic rule as soon as possible. Caldera hailed the overthrow of the dictatorship as "the abolition of the system of military rule and the beginning of a democratic era." Meanwhile, he had been conferring in New York with the exiled leaders of Venezuela's two other major parties—Rómulo Betancourt of Acción Democrática and Jovito Villalba of the Unión Republicana Democrática (URD). On January 24, 1958 the three leaders announced that they had formed a Great Civic Front aimed at avoiding political strife until democratic rule was restored to the nation. An agreement, known as the Punto Fijo pact, pledged the parties to the democratic process, regardless of which candidate won the forthcoming presidential election. When in May 1958 President Dwight D. Eisenhower dispatched United States troops to the Caribbean area, following violent demonstrations in Caracas against visiting Vice-President Richard M. Nixon, the three party leaders—who had in the meantime returned to their homeland—demonstrated their unity by condemning the action. Caldera, who deplored the American move as "lamentable," declared that "the debarking of troops would have found all Venezuelans ready as one man to defend the country."

RAFAEL CALDERA

In preparation for the presidential elections, scheduled for December 7, 1958, the three principal parties at first weighed the possibility of a single "unity" candidate but decided on separate candidacies after failing to agree. Caldera was again the COPEI candidate. Betancourt was the nominee of Acción Democrática, while the URD nominated junta president Larrazabal. The election was won by Betancourt, while Caldera, with 16.75 percent of the vote, came in third. From January 1959 to December 1961 Caldera served as president of the Chamber of Deputies of the National Congress.

During the years of Betancourt's presidency—which were scarred by periodic guerrilla violence inspired by the Cuban regime of Fidel Castro—Caldera maintained a close collaboration between his party and the administration, which included three COPEI ministers in its coalition Cabinet. As the 1963 elections approached, Caldera proposed that COPEI and Acción Democrática run as a coalition with a common candidate for the presidency. In the summer of 1963 Caldera was nominated by some of his supporters as a "candidate of national understanding" but was rejected by a convention of Acción Democrática, which nominated its party president, Dr. Raúl Leoni. In the elections of December 1, 1963, which followed in the wake of guerrilla attacks, Caldera, the COPEI candidate, came in second among seven contenders, with 589,372 votes, or 20.8 percent of the total. Leoni was elected president with 957,699 votes, or 32.8 percent.

Soon after the election, COPEI withdrew its support from the government to assume an independent role as the party of the opposition, in view of its increased strength. Although COPEI and Acción Democrática only slightly differed in basic policy, Caldera felt that the latter was not moving fast enough in its reform policies, and that a real alternative was needed. In his new role as leader of the opposition, Caldera frequently criticized the policies of the Leoni government. When in the spring of 1964 President Leoni sent police to quell demonstrations by leftist university students, Caldera spoke out against such government intervention, maintaining that it was up to the university administration to deal with the disturbances.

Although Caldera had long been friendly toward the United States and had visited President John F. Kennedy in Washington, D.C., he excoriated American military intervention in the Dominican Republic. As president of the Christian Democratic Organization of America, he addressed its council session at Merida, Venezuela in August 1965 with a scathing denunciation of the United States as a nation with an "imperialist mentality." He referred to the Organization of American States as "a creature of Washington," which failed to accommodate "the economic or political necessities of our peoples."

Over the years Caldera had methodically built COPEI into a smoothly functioning political machine that has been generally regarded as the most effectively organized party in Venezuela. Aided by funds from the West German and Italian Christian Democratic parties and by technical advice from Chile's President Eduardo Frei, the party continued its close alliance with the Roman Catholic Church. In contrast to its earlier rightist orientation, COPEI now stood to the left of Acción Democrática on some issues, favoring among other things, a more sweeping economic and social reform program and placing a greater emphasis on state control of certain industries.

For more than eighteen months preceding the 1968 election, Caldera, aided by some 15,000 volunteer workers, waged an intensive campaign, visiting every county seat in the nation, as well as hundreds of villages and agricultural settlements. Although his main strength came from Venezuela's growing middle classes, he also made inroads among the poor, including the industrial proletariat and the rural workers of the Andes region. His slogan, "el cambio va" ("change is coming"), especially appealed to Venezuela's younger voters, who felt the government was moving too slowly. COPEI's chances for electoral victory were enhanced when Luis Beltrán Prieto Figueroa, an elder statesman of Acción Democrática, broke with his party on the eve of the election and formed his own movement.

Unlike earlier campaigns, the election of December 1, 1968 took place in an atmosphere of relative tranquility. Left-wing guerrilla violence had subsided, and the nation's military leaders publicly declared that they would abide by the election result. In addition to the presidential race, in which there were six candidates, more than two dozen parties and factions competed for Congressional seats. Because of the inefficient election machinery and the closeness of the race, the counting of votes took more than a week. The final result, announced by the supreme electoral council on December 9, 1968, gave Caldera plurality by a narrow margin. He received 1,082,941 votes, or 29.08 percent of the total, while Gonzalo Barrios, the candidate of Acción Democrática, received 1,051,870, or 28.24 percent. The two other major candidates, Luis Beltrán Prieto Figueroa and Miguel Angel Burelli Rivas, obtained 19.32 percent and 22.27 percent, respectively. "Throughout Venezuela's stormy history," Caldera declared after his victory, "each new government has been born by a Caesarean operation. This is the first natural birth of a new political regime." In the words of outgoing President Leoni, "the democratic system established by our Constitution has finally become a Venezuelan institution."

As his inauguration approached, Caldera took steps to ensure the smooth functioning of his government. Since COPEI representation in the National Congress fell short of a plurality, he established alliances with several groups, including the Nationalist Civic Crusade of former dictator Pérez Jiménez, who had won a seat in the Senate. Caldera declined, however, to form a coalition Cabinet and declared that COPEI would assume full responsibility for the government. His thirteen-man Cabinet, which he announced on March 10, 1969, consisted of five COPEI members, seven independents, and one military officer. Under the constitution, the president is unable to succeed himself after completion of his five-year term.

Following his inauguration as the forty-third president of Venezuela on March 11, 1969, Caldera urged political parties to join in the struggle for "peace, human advancement, liberty, and justice." He promised to go on working for social, economic, and cultural development and to promote policies that would give the Venezuelan government a greater share of the nation's oil resources. Caldera also pledged to institute what he regarded a more realistic foreign policy, including abandonment of the so-called "Betancourt Doctrine," under which Venezuela had previously refused to recognize Latin American regimes that came into power by military *coup d'etat*. As a further departure from the policies of his predecessors, Caldera announced plans for the establishment of diplomatic relations with the Soviet Union and other Communist nations. He also promised to take steps toward Latin American economic integration and proposed a plan for an integrated zone comprising Venezuela, Colombia, Ecuador, Peru, Bolivia, and Chile. A few weeks after taking office, Caldera took steps to legalize the Communist party and initiated peace negotiations with the remnants of Venezuela's leftist guerrillas.

Caldera is the author of a number of books on law, sociology, and other subjects. His textbook on labor law, *Derecho del trabajo* (1939; 2d ed. 1960), has been widely used in universities. Among his other works are *Hacia el renacimiento del derecho* (1942), *Por la paz social en las Américas* (1944), *Sociología jurídica* (1948), and *El bloque latinoamericano* (1961). He often writes for periodicals, and he has traveled extensively over the years as a participant in international conferences. In 1948 he served as director of a commission for the editing of the works of Andrés Bello. Among the distinctions he has earned over the years are ten honorary degrees, including one from Notre Dame University in the United States. He holds membership in a variety of professional and scholarly organizations in Venezuela and elsewhere, and he is a founder and past president of the Asociación Venezolana de Sociología. Since 1953 he has held a professorship at the Universidad Católica Andrés Bello.

Rafael Caldera and Alicia Pietri Montemayor were married on August 6, 1941. They have three sons, Rafael Tomás, Juan José, and Andrés; and three daughters, Mireya, Alicia Elena, and Cecilia. The oldest son, a law graduate, has attended Notre Dame University. Caldera, who does not smoke and rarely drinks, is five feet ten inches tall and weighs about 185 pounds. He was described by John Gunther in *Inside South America* (Harper, 1966) as "a worthy, modest, and attractive man who has a lively sense of decency and humor." He is a devout Roman Catholic, and he attends mass regularly. In his home, on the outskirts of Caracas, he maintains an extensive library. Caldera is fluent in English, French, German, Italian, and Portuguese. For relaxation he likes to play an occasional game of dominoes. Acquaintances have noted that his political *savoir faire* has grown considerably over the years. Referring to the shift in ideology that COPEI has undergone since its early days, Caldera has said that "it is not so much a swing to the right or to the left but rather that we have simply moved with the times."

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CAMBRIDGE, GODFREY

Feb. 26, 1933- Comedian; actor
Address: b. c/o CBS Television Network, 51 W. 52d St., New York 10019

As a comic actor and comedian, Godfrey Cambridge has gained increasing recognition for his performances in the theatre, in nightclubs, on college campuses, on television, in motion pictures, and on recordings. Much of his humor deals directly with racial problems, especially with the stereotyped attitudes of whites toward blacks, but he often transcends race to become the universal little man battling the frustrations of modern life. His friend Harry Belafonte has described him as an "Everyman, a mirror in which we see ourselves clutching foibles and prejudices." Cambridge's initial success came as an actor on the New York stage in 1961 with performances in Jean Genêt's *The Blacks* and in Ossie Davis' *Purlie Victorious*, but he was not nationally known until he became a fixture on NBC-TV's *The Jack Paar Show*.

Godfrey MacArthur Cambridge was born in New York City on February 26, 1933. He has one sister, now a research histologist. His parents, Alexander and Sarah Cambridge, had emigrated from British Guiana to Sydney, Nova Scotia, and eventually to New York, where they settled in Harlem. Although his father was a trained bookkeeper and his mother a trained stenographer, neither could find work in those occupations. As a result the elder Cambridge unloaded coal cars, dug up streets for Con Edison, and unloaded trucks for a New York food wholesaler. His wife worked in the garment district, and eventually they were able to save enough money to buy a house in a white neighborhood in Queens.

The Cambridge home was devoutly religious. Godfrey was not allowed to attend dances, and he did not see his first movie until he was nine or ten. Although shy and withdrawn, he displayed his comic gifts to his friends and family at an early age. His mother, who was described by David Hanna (*Coronet*, December 1966) as belonging "to a disappearing brand of matriarch who ruled her home with a strong but understanding hand," was determined that her children should succeed. Dissatisfied with the schools in Harlem, she sent her son to grammar school in Sydney, Nova Scotia, where his grandparents lived. Cambridge has recalled his grandmother as a stern disciplinarian, who sometimes administered more than one beating for a single offense. At thirteen he returned to New York and entered Flushing High School, where he excelled both as a student and as a leader of extracurricular activities. The school yearbook described him as "Unforgettable Godfrey Wonder Boy Cambridge—A laugh, a chat, a gay retort, perhaps sometimes a pun, a friend to all who knew him, a smile for everyone."

After finishing high school in three years, Cambridge won a scholarship to Hofstra College (now Hofstra University) on Long Island. Despite his mother's wish for him to become a doctor, he majored in psychology and later switched to English. He had his first encounter with acting in a Hofstra production of *Macbeth*.

GODFREY CAMBRIDGE

During the first twenty years of his life Cambridge never really ran into any racial prejudice. "I was brought up to believe I was different," he told Robert Higgins (*TV Guide,* May 11, 1968). "Being West Indian, my mother is enormously proud. She feels if you're not West Indian, you're nothing." When another Negro family bought a home in their white Queens community, he remembers his mother's screaming "*They* are moving in!" He replied, "Ma, do you know *they* are *us*?" Cambridge felt no discomfort at Hofstra, despite the fact that he was one of a handful of Negro students, and he soon became a campus leader. During his junior year, however, a newly formed fraternity began taunting and threatening him and his white friends for associating together. That shattering experience, coupled with overwork and his father's death, forced him to leave Hofstra in the middle of that year. "I couldn't concentrate any more," he explained to Mel Gussow (*Esquire,* November 1964). "All my life I ignored being colored. I never felt racial prejudice because I was the only Negro. . . . It's terrible for someone to reach the age of 21 and realize he's Negro, to spend all that time leading a sheltered life."

After leaving Hofstra, Cambridge attended the College of the City of New York for a time and worked at a kaleidoscopic succession of jobs, including airplane wing cleaner, judo instructor (he holds a brown belt), maternity hospital ambulance driver, popcorn bunny maker, hot rod racer, cabdriver, drama critic, bead sorter, and clerk for the New York City Housing Authority. In the last-named position he asserted his independence of the bureaucracy by becoming the first employee to wear Bermuda shorts to work. He performed after hours in church group plays, studied with dramatic coaches, and in 1956 won his first professional role at $15 per week as a bartender in an Off-Broadway revival of *Take a Giant Step.* The show ran for nine months and led to television work in such shows as *The United States Steel Hour, Naked City,* and *Sergeant Bilko.* "Negro" parts were hard to find, however, and Cambridge was turned down for other roles despite his offer to make them Negro.

To keep himself in the entertainment field Cambridge was willing to do almost anything. He entered a laughing contest and was voted one of the four laugh champions of the United States in 1956. That interesting distinction led to an appearance on *I've Got a Secret* and stints as a claqueur for Broadway shows at $10 a night. He worked to improve his stand-up comedy routines at small, out-of-the-way bottle clubs, finding that his experience as an odd-jobber helped supply ideas for material.

After appearing on Broadway in small parts in *Nature's Way, Detective Story,* and *Lost in the Stars,* Cambridge had his first big break in Jean Genêt's savage drama about racial hatred, *The Blacks,* which opened at the Off-Broadway St. Marks Playhouse on May 4, 1961. For his appearance as the old man Diouf who assumes the role of a white woman and is ritually raped and murdered, he wore a blond wig and a grotesque white-faced mask. His performance brought him critical acclaim and the *Village Voice's* Obie Award for the best performer of 1961. Later that year, on September 28, he opened at Broadway's Cort Theatre in Ossie Davis' farcical satire on plantation life, *Purlie Victorious,* in which he portrayed the archetypical Uncle Tom, who kneels at the plantation owner's feet and croons "Old Black Joe." The play was well received by the critics and Cambridge's performance as "good old faithful Uncle Gitlow," a role written for him by his friend Davis, was considered the highlight of the show by several reviewers, including Edith Oliver of the *New Yorker* (October 7, 1961). Cambridge was nominated for an Antoinette Perry Award in 1962.

From June to November 1963 Cambridge appeared in *The Living Premise,* an improvisational satirical revue directed and produced by Theodore Flicker. In the meantime his career as a stand-up comedian was advancing, with bookings at the Blue Angel and the Village Vanguard in New York and on the campus circuit, but he was denied the national audience provided by television, because the networks considered his routines too controversial. Then, in early 1964, Jack Paar presented a performance, on tape, of Cambridge at Morgan State College in Baltimore, Maryland on NBC's *The Jack Paar Show.* The overwhelming response made him a star and led to other television appearances and a long-term recording contract with Epic Records. His first Epic album, *Ready or Not, Here's Godfrey Cambridge,* climbed the charts in 1964 to become one of the top five best-selling albums. Since then, he has recorded three other albums for Epic, *Them Cotton Pickin' Days is Over, Godfrey Cambridge Toys with the World,* and *The Godfrey Cambridge Show.*

After movie performances as a black hoodlum in *The Last Angry Man* (Columbia, 1959) and as Gitlow in *Gone Are the Days!* (Hammer, 1963), the film version of *Purlie Victorious,* Cambridge began to insist on acting roles that depicted him "as a man, rather than as a Negro." He played an Irishman in *The Troublemaker* (Janus, 1964), a CIA agent in *The President's Analyst* (Paramount, 1967), a gangster in *The Busy Body* (Paramount, 1967), a concert violinist in *The Biggest Bundle of Them All* (MGM, 1968), and a Jewish cab driver in *Bye, Bye, Braverman* (Warner Brothers-Seven Arts, 1968). In his latest film, *The Night the Sun Came Out* (Columbia), he adopted white make-up to play a white-skinned racial bigot. On the stage Cambridge won critical applause in a road production of *A Funny Thing Happened on the Way to the Forum,* playing Pseudolus the slave, the role portrayed by Zero Mostel in New York. In December 1967 Cambridge opened on Broadway with Molly Picon in *How to be a Jewish Mother,* a poorly received comedy, in which he played every part but the title role. In 1965 he turned down a promising TV series with Phil Silvers because it would have meant playing a butler. In 1968 he signed a ten-year exclusive contract with CBS-TV to star in a comedy-variety or a situation-comedy series.

College campus appearances remain Cambridge's favorites. Less fond of the nightclub circuit, he has nonetheless been featured at such top clubs as the Village Gate in New York, the Cellar Door in Washington, the Act IV in Detroit, the Cal-Neva Lodge in Lake Tahoe, the Crescendo in Hollywood, and Basin Street West in San Francisco. He receives $100,000 for an annual twelve-week stand at the Aladdin Hotel in Las Vegas.

Essentially a social satirist, Cambridge has a brand of humor that, while not alienating to white audiences, is not lacking in bite. Taking aim at both Negroes and whites, he presents a comedy routine that consists of a series of little playlets. In one segment he pokes fun at traditional stereotypes of the black man. "With the Negroes' sexual image, how do they find the time to write spirituals?" he asks. In another his target is a middle-income Negro striving to be white: "Nothing worries this guy more than the sight of a Negro walking down his street carrying the real estate section of the New York *Times.*" Not all of Cambridge's material deals with racial matters, however, and he told Daniel Greene of the *National Observer* (March 28, 1966) that he visualizes himself "as the little man fighting something bigger. Sure, there are certain peculiar problems related to my being a Negro, such as getting housing and jobs," he went on to say. "But when it all boils down, it's me, the little guy, fighting against the big windmill, I'm like Horatio at the bridge."

Cambridge's act is in many ways an extension of his private life, where he carries on a campaign on behalf of the little man. Upset at the failure of many New York cab drivers to pick up Negro passengers, he has noted violators' license numbers, complained to the hack bureau, and followed many complaints through to a hearing. When hotel laundries lost too many buttons from his shirts, he eventually took up the problem with New York's Commissioner of Sanitation. He defiantly staples IBM cards when mailing his bill payments. When making a telephone call, he expects the right number and a good connection and demands his dime back if he fails to receive satisfaction.

In the civil rights movement, Cambridge has signed petitions, performed at rallies, and organized support for the employment of more Negroes in the entertainment industry. He picks his roles carefully, for as he told Louie Robinson (*Ebony,* October 1967), "I'm interested in black kids having heroes." He believes that the newer producers will soon make pictures that show Negroes leading full, normal lives and thinks that eventually black and white actors will work together without depicting racial relationships. A talented writer, Cambridge creates all his own material and contributed to *Monocle,* the American satirical magazine. His first book, *Put-Downs and Put-Ons,* was published in paperback by Parallax Publishers in 1967.

For many years Cambridge waged a losing battle with obesity, going on starvation diets and taking Dexedrine until his eyes were glassy. His weight went up as high as 360 pounds. (He is five feet ten inches tall.) Since 1967, however, his weight has remained fairly constant at a relatively slim 220 pounds, and he has credited the change to a steady two-year diet undertaken with the aid of hypnotherapy administered by a psychiatrist. In *Newsday* (December 24, 1965) Mike McGrady described Cambridge as a "southern cartoonist's dream model. Heavy-lidded, lumbering, cast from the Stepin Fetchit mold—the ideal physical apparatus for spoofing the stereotype." If that description is somewhat outmoded, Mel Gussow's characterization of him in *Esquire* (November 1964) as "a big, huggable man with a little boy's face" is not.

In 1962 Godfrey Cambridge was married to Barbara Ann Teer, an actress, but the marriage ended in divorce two and a half years later. Cambridge lives in a comfortably furnished four-and-a-half-room apartment on West End Avenue in Manhattan, outfitted with stereo in every room and a study overflowing with books. Despite his annual income of $250,000, he lives fairly frugally, thanks to his "basic West Indian conservatism." He neither smokes nor drinks. A photography buff, Cambridge enjoys taking pictures of his friends, among them Bill Cosby, Robert Culp, and Sidney Poitier, who call him by the rather startling nickname of "God."

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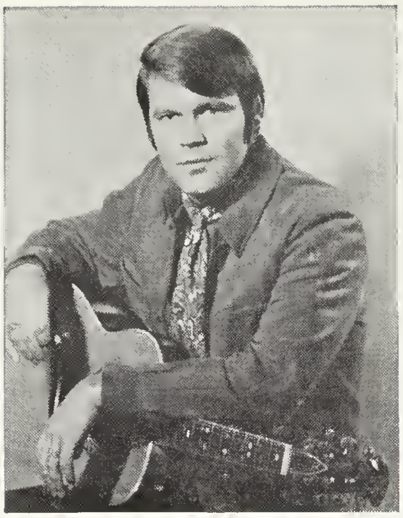
Negro Handbook, 1966

CAMPBELL, GLEN

Apr. 22, 1938- Singer; guitarist
Address: b. P.O. Box 8372, Universal City, Calif. 91608; CBS-TV, 51 W. 52d St., New York 10019

The cresting wave of interest in country music has brought to the fore Glen Campbell, a singer and guitarist who combines an urban gloss with his rustic simplicity. Only a child when he started singing and strumming country tunes professionally in rural Arkansas, Campbell went on to become a



GLEN CAMPBELL

successful Los Angeles recording studio musician, picking up a knowledge of popular, rock, jazz, and folk music along the way. In 1967 he emerged as a top recording star with two hit singles, "Gentle on My Mind" and "By the Time I Get to Phoenix," which won him four Grammy awards. Since then he has sold over $6,000,000 worth of records, cohosted the CBS-TV summer replacement for *The Smothers Brothers Show* in 1968, starred since January 1969 in his own CBS television show, *The Glen Campbell Goodtime Hour,* and embarked on a motion picture career with a long-term Paramount Pictures contract. Campbell's open, easygoing personality and blend of country and western, popular, and rock music bridges the generation gap. By projecting a clean-cut, All-American image, and by shunning the topical issues of protest and drugs, he has ingratiated himself with listeners alienated from the obsessive concerns of much of today's popular music.

The seventh son of a seventh son—which he considers a lucky sign—Glen Travis Campbell was born on April 22, 1938 in Delight, Arkansas, a small town with, at that time, a population of 290. He grew up on a farm a few miles outside Delight with his parents, John Wesley and Carrie Dell (Stone) Campbell, and his eleven sisters and brothers, including Billie, Jane, Barbara, Sandra, Gerold, Wayne, Shorty, Lindell, and Ronald. They were poor, and to supplement the farm income the family picked cotton for more successful farmers. "I picked cotton for $1.25 a hundred pounds," Campbell recalled in a *Newsweek* interview with Hubert Saal (April 15, 1968). If you worked your tail off, you could pick 80 or 90 pounds a day. Except my Pa. He could pick 400 pounds a day."

"Back home, everybody plays and sings," Campbell told Anthony Mancini (New York *Post,* January 25, 1969). His father is proficient on the guitar, harmonica, and piano, his mother plays "a bit of fiddle," and most of the brothers and uncles strum the guitar. Glen started to learn the guitar at the age of four, when his uncle Boo Campbell bought him a $5.00 mail order model from a Sears Roebuck catalogue. He developed his talent by listening to and making his own twangy country music at fairs and church picnics and singing gospel hymns in the church choir. At the age of six he began to perform on local radio stations and at fourteen he made appearances in a Houston nightclub and in nearby Galveston. (His parents had moved for a time to Houston). After completing the tenth grade Glen Campbell dropped out of school. "I woke up in school one day and saw that they weren't teaching me how to play and sing, so I quit," he told Hubert Saal. He continued to fill engagements in Texas, went to Wyoming for a time, and then in 1956 joined his uncle Dick Bills's country band, the Sandia Mountain Boys, in Albuquerque, New Mexico. The group played regularly in a local club, filled engagements at high school proms, rodeos, and picnics, and broadcast weekly on television and five days a week on radio. "It was a good training ground," Campbell explained to Anthony Mancini, "because we played everything from 'Liza' to 'Sundown' to 'Tumblin' Tumbleweed' and gospel songs."

Striking out on his own, Campbell left his uncle's band in 1958 and formed a combo called Glen Campbell and the Western Wranglers. Based at the Hitching Post, a nightclub in Albuquerque, the group played engagements around the Southwest. In 1960 he disbanded that group and, with his second wife, whom he had married the year before, set out for the big time in Hollywood. When he arrived, however, he found that the music industry was not waiting for him with open arms. After some difficulty he obtained a job performing at a nightclub in Santa Fe Springs, near Los Angeles, but they never paid him. "We ate soul food for a long while," Campbell told Anthony Mancini. "Beans and ham hocks and corn bread and sweet milk."

Eventually he found steady work with record companies as a background artist. During the seven years that he worked as a studio musician he accompanied most of the big-name stars then recording in Hollywood, as well as lesser lights. Among the stars were Frank Sinatra, Nat King Cole, Dean Martin, Elvis Presley, and the Mamas and the Papas. One year he filled a total of 586 recording dates. Although he never learned to read notes, he became a versatile musician who could play almost anything on a variety of instruments—five-string banjo, twelve-string guitar, six-string guitar, mandolin, and bass. In 1964 he bought his first Cadillac, and not long afterward he was making some $100,000 a year. Yet he was not happy. "I was neglecting my singing career because I had no confidence in myself," he told Bob Lardine of the New York *Sunday News* (April 6, 1969). "None of the singing stars I backed even knew my name. I was just the guy on the end picking guitar."

But already Campbell was making his break from obscurity. After touring with a rock group called the Champs and some appearances on a local Los Angeles television program, Campbell formed his own group, the Gee Cee's, in 1961. Later that year he recorded a single, "Turn Around—Look At Me," for a small recording company, and it became such a hit that Capitol Records signed him to an exclusive long-term contract. His first Capitol release, "Too Late to Worry—Too Blue to Cry," was a moderate hit that reached the national best-seller list for a time, but Campbell told Bob Lardine, "Payola conditions were in effect then. My records just weren't pushed." Among Campbell's subsequent Capitol recordings were "Burning Bridges" and "I Gotta Have My Baby Back," both singles, and the instrumental album *The Astounding Twelve-String Guitar of Glen Campbell.*

During the 1964-65 television season, Campbell appeared as a regular performer on the ABC-TV weekly *Shindig* program. Later in 1965 the Beach Boys asked him to take the place of one of their members, Brian Wilson, who was ailing. Campbell was able to step in immediately because he had played at all the group's recording sessions and knew their songs. Although he shared in the adulation accorded the other young men in the group, he did not get much chance to show off his voice: "I'd get three lines out and the crowd would start screaming—you couldn't hear anything. I just sat back and hollered the songs as loud as I could," he told Carol Botwin of *This Week* (March 16, 1969). By singing so much falsetto with the Beach Boys, Campbell extended his vocal range by about a tone and a half.

Having made a New Year's resolution in 1967 "to work on Glen Campbell," he gave up his lucrative career as a studio musician to pursue the much riskier one of pop singer. Early that year he recorded a Capitol single in Nashville of a country ballad by John Hartford called "Gentle on My Mind." The song was a big hit, and he duplicated its success a few months later with Jimmy Webb's "By the Time I Get to Phoenix." When the 1967 Grammy Awards were distributed by the National Association of Recording Arts and Sciences Campbell received four: Best Country and Western Male Vocalist and Best Country and Western Recording for "Gentle on My Mind," and Best Male Vocalist and Best Contemporary Male Vocalist for "By the Time I Get to Phoenix." He was also presented with three awards from the Academy of Country and Western Music and was chosen Entertainer of the Year by the Country Music Association and Artist of the Year by the Music Operators of America.

His hit records brought invitations for guest appearances on national television, and one night late in 1967 when he was appearing on Joey Bishop's show, Bishop told Campbell that the singer would probably soon have a TV show of his own. Within two months the prediction was fulfilled when the Smothers Brothers announced that Campbell would be co-host with Pat Paulsen of their summer show, *The Summer Brothers Smothers Show,* which Tommy Smothers would produce for CBS. When the show premièred in June, television critic George Gent described Campbell in the New York *Times* (June 24, 1968) as "a handsome, talented and relaxed host who appeared in complete control of the crazy goings-on."

His success as host of that show prompted CBS to give him his own weekly television program, which was owned jointly by Campbell and the Smothers Brothers until August 1969, when Campbell became sole owner. Beginning in January 1969 *The Glen Campbell Goodtime Hour* was telecast on Wednesday evenings and later changed to Sunday. Though it was designed with a comedy-song format similar to that of *The Smothers Brothers Show,* Campbell from the beginning insisted on giving the program his own imprint and has consistently avoided controversial subject matter. "The political garbage is out. We're not going to put down the government or American society and I'm not having any guests that make political speeches," he told Earl Wilson (New York *Post,* January 7, 1969) before the first telecast of his new show. Always opening with "Gentle on My Mind," Campbell has infused the show with a country and western flavor, bringing on guests like Roy Clark, Merle Haggard, and Sonny James, and featuring the singer-guitarist-songwriter John Hartford. After the première the TV critics agreed that Campbell was a personable, easy host, who sang, as the *Variety* reviewer put it, "with an educated country-western feel." Within a month the *Goodtime Hour* had leaped to fourteenth place in the Nielsen ratings, and not too long after that it climbed into the top ten.

In the process of becoming a leading television personality, Campbell, with "Hey, Little One," "Dreams of an Everyday Housewife," "Wichita Lineman," and "Galveston," all Capitol singles, has not relinguished his hold on the nation's record charts. The Record Industry Association of America has awarded him Gold Records for five albums with sales exceeding $1,000,000: *Gentle On My Mind, By the Time I Get to Phoenix, Hey, Little One, Bobbie Gentry/Glen Campbell,* and *Wichita Lineman.* He also won a Gold Record for the "Wichita Lineman" single, which has sold over 1,000,000 copies.

In 1968 the NARAS awarded him another Grammy for the *By the Time I Get to Phoenix* disc, which was chosen Album of the Year. Campbell has also been in great demand on the concert circuit, receiving fees often in excess of $30,000 a night, and he is expected to earn over $750,000 from concert dates in the summer of 1969. When he made his New York nightclub debut in the Nashville Room of the Hotel Taft in March of 1968 the *Billboard* reviewer called his performance "one of the finest, most professional shows to grace the room's stage."

Early in 1968 the Hollywood film producer Hal Wallis signed Campbell to a six-picture contract with Paramount. His first film, a Western called *True Grit,* was shot during the fall of 1968 and was released by Paramount in the summer of 1969. Costarring with John Wayne, Campbell played the nonsinging role of a Texas ranger.

Cleveland Amory (*TV Guide,* March 22, 1969) described Glen Campbell as "a big, blond, All-American farmboy-charmboy type." Meticulously groomed, the six-foot, blue-eyed, 175-pound performer sings with clear diction and a smooth baritone free of the twangy nasality associated with country-western voices. But he speaks with a heavy Southwestern accent, and his speech is larded with homespun country sayings. Campbell does not drink, and he recently gave up smoking. He is a member of the Church of Christ and a "middle-of-the-road," ambivalent Democrat. (Campbell supported the late Robert F. Kennedy for President but ended up voting for Nixon.) For several years Campbell and his family have lived in a sprawling, unpretentious house in Laurel Canyon, California. His wife, the former Billie Jean Nunley, whom he married on September 20, 1959, used to be a beautician. They have three children; Kelli Glen, born in 1961; William Travis, born in 1965; and Wesley Kane, born in 1969. Campbell's previous marriage, to Diane Kirk in 1956, ended in divorce in 1959. By that marriage he has a daughter, Debby Kay, who lives with her mother in New Mexico and spends summers with the Campbells. At times Campbell has been an enthusiast of diving and weight lifting, but he now finds golf more relaxing and satisfying. He sometimes writes his own songs, two of which, "Less of Me" and "Just Another Man," he has recorded. He explained his aim as an entertainer to a *Time* interviewer (January 31, 1969): "My approach is simplicity. If I can just make a forty-year-old housewife put down her dish towel and say 'Oh!'—why then, man, I've got it made.

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CASH, JOHNNY

Feb. 26, 1932- Singer; musician; composer
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Singing with the fervor of a black-clad revivalist preacher the ballads of love, hardship, and doom that make up the stock in trade of country music, Johnny Cash has come up from the backwoods Arkansas of his childhood to take his rightful place at the head of the country musicians. If Cash sings with special compassion about lost causes and humble men trapped in impossible circumstances, it is because he has experienced their suffering himself. Thus the American mystique of frontiersmen, cowboys, outlaws, gamblers, and convicts takes on a special dimension in his music, which ignores arbitrary dividing lines between folk, country, western, and pop. In the contest between man and the machine that once engaged John Henry in the folksong of that name, Cash stands for the superiority of man. To his audiences, magnetized by his deep, resonant, and rock-steady baritone, he has come to stand for integrity in the sometimes spurious world of show business.

John R. Cash—who is one-fourth Cherokee Indian—was born on February 26, 1932 in a three-room railroad shack near Kingsland, Arkansas, the fourth of the seven children born to Ray and Carrie Cash. When his father, a poor farmer, was unable to make a living from the land he took to the road as a hobo laborer, picking cotton, chopping wood, and working on the railroad, to support his family. In 1935, under a resettlement program for submarginal farmers that had been established by the New Deal administration, the Cash family moved to Dyess in northeastern Arkansas where, in spite of floods and crop failures, they managed to scrabble a living, growing cotton on twenty acres of land that they had cleared themselves. Johnny Cash, who did his share of farm labor as a boy, occasionally subsisted on fatback and turnip greens, although he never suffered real hunger. At fourteen he took a job as waterboy for work gangs along the Tyronza River at wages of $2.50 a day.

From his earliest childhood Johnny Cash was exposed to the Baptist hymns and traditional tunes sung by his parents, and as he grew up he listened to such popular country singers as Ernest Tubb, Hank Williams, and the Carter Family on local radio stations. By the time he was twelve he was writing songs, poems, and stories, and as a high school student he sang on a program on radio station KLCN in Blytheville, Arkansas. At seventeen he won a first prize of five dollars in a local amateur talent contest. Aware of his gifts, his mother taught him the rudiments of guitar-playing and took in washing to pay for his private singing lessons. By the time he graduated from high school in 1950 he had determined to follow a musical career, although he felt that he was not yet ready to face audiences as a professional.

Cash enlisted in the United States Air Force in July 1950, and after completing basic training in San Antonio, Texas he was sent to Germany, where he served as an intercept radio operator. In Germany he bought his first guitar for five dollars and spent much of his free time practising and entertaining his barracks mates. Discharged in June 1954 with the rank of staff sergeant, he settled in Memphis, Tennessee, married, and took a job as a door-to-door appliance salesman in a run-down section of the city. For a time he took a radio announcing course, hoping to break into the country music field as a disk jockey.

During that period Cash teamed up with Luther Perkins, an electric guitarist, and Marshall Grant, a bassist. Billed as Johnny Cash and the Tennessee Two, the trio performed at church socials, county fairs, and other events. After several thwarted attempts, the trio managed to audition with Sam Phillips of Sun Records—the same company that had given Elvis Presley his start as a recording star. They performed several songs for Phillips, who was particularly impressed by a number written by Cash entitled "Hey, Porter" and recorded it on the spot. For the reverse side of the recording, Phillips wanted a sentimental love song, and to accommodate him, Cash wrote the song "Cry, Cry, Cry" that same night. Released in June 1955, the record sold over 100,000 copies in the Southern states alone.

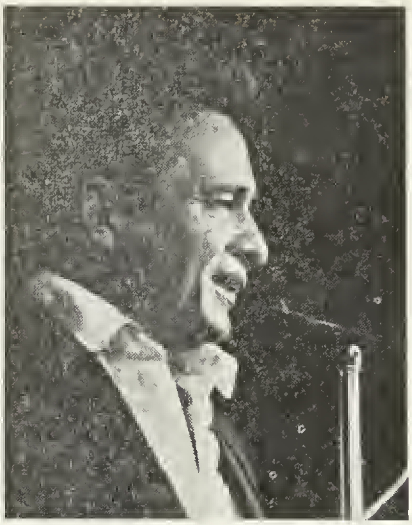
Signed to a contract by Sun Records, Johnny Cash was headed for success. Soon after release of his first record he appeared in a concert in Memphis with Elvis Presley, whose manager, Bob Neal, also arranged for Cash to tour Louisiana, Texas, and Mississippi. Other tours of the United States and Canada followed, along with appearances on radio and television. Cash's second recording, of

"Folsom Prison Blues," which he had written in 1954 after seeing the film *Inside the Walls of Folsom Prison,* became a national hit. "I Walk the Line," which he recorded in 1956, remained a top country hit for forty-four weeks and eventually sold over a million copies. Soon he began to appear regularly on *Grand Ole Opry,* the perennial country music radio show originating in Nashville. Country music publications called Cash the most promising country singer in 1956 and rated him as the top country artist in the following year. By 1958 he had written about fifty songs—some of which were recorded by other artists such as Hoagy Carmichael, Lawrence Welk, and Jimmy Wakely—and he had sold over 6,000,000 records with the Sun label. His income for that year was reported to be over $250,000.

In the fall of 1958 Cash signed a contract with Columbia Records and moved with his family to a ranch and trailer park at Casita Springs, near Ventura, California. In 1959 Columbia released Cash's first LP albums, *Fabulous Johnny Cash, Hymns,* and *Songs of Our Soil,* as well as the single "Don't Take Your Guns to Town," which sold over 500,000 copies. By that time he had a retinue of two managers and a personal press agent, and a national fan club with a salaried president. His business enterprises, managed by Bob Neal and Stew Carnall, included the publishing companies Johnny Cash Music and Saline Music, and several real estate ventures. In addition to appearing as a guest on such network television programs as the Ed Sullivan show and the George Gobel show, he acted in television Westerns, and over the years he appeared in several Hollywood motion pictures, including *Five Minutes to Live, The Night Rider,* and *Hootenanny Hoot.* His tours now took him to Europe—where he was almost as much in demand as in the United States—and he also visited Australia and the Orient.

In the early and mid-1960's Cash suffered a temporary decline, apparently as a result of illness and excessive dependence on Dexedrine and tranquilizers—a habit that he has since given up. He had regained his earlier popularity by the fall of 1968, when he sang to a full house at New York's Carnegie Hall and broke all attendance records, including those set by the Beatles, at London's Palladium. His 1968 income was reported to be about $2,000,000. A ninety-minute documentary color film, *Cash!,* produced by Arthur and Evelyn Barron for the Public Broadcast Laboratory, was presented over the nation's educational television network on March 16, 1969. The film followed Johnny Cash, his friends, and members of his family on a cross-country tour, with stops at his childhood home in Arkansas, a Sioux reservation in South Dakota, and Tennessee State Prison in Nashville, and featured a number of his most popular songs

On June 7, 1969 the *Johnny Cash Show* premièred on ABC-TV as a summer replacement. Produced by Screen Gems, Halcyon Productions, and the Williams Carruthers Company, the Saturday night show was taped before a live audience at the Grand Old Opry in Nashville. Cash acted as master of ceremonies and chief performer in a show that featured such popular country artists as the Carter Family, the Statler Brothers, and the Tennessee Three and such guest stars as Bob Dylan, Buffy Sainte-Marie, and Glen Campbell. Although critics gave mixed reviews to the show, they generally received Cash's own performances with enthusiasm. When the fall season began, the show went off the air, but it was considered so successful by ABC that the network rescheduled it for prime time beginning on January 21, 1970.



JOHNNY CASH

Over the years Johnny Cash has written hundreds of songs, dealing, like the folk troubadours before him, with such elemental verities of American life as railroads, prisons, the open road, the Western frontier, hoboes, outlaws, and unfaithful lovers. They include rock numbers, such as "Ballad of a Teenage Queen"; popular blues, such as "Jackson"; and songs evoking scenes of his childhood, such as "Pickin' Time" and "Daddy Sang Bass." "I try to write lyrics that make sense to all kinds of people," says Cash, who writes many of his songs while in transit—on airplanes, in cars, and in hotel rooms. Unable to read music, he composes the tunes in his head and plays them over and over until his musicians are able to record them on tape. For foreign fans, Cash has recorded some of his songs in German and Spanish. In addition to his own compositions, Cash also gives memorable performances of songs by other composers, such as "The Ballad of Ira Hayes," about an American Indian war hero who died an alcoholic; "Cocaine Blues," a "lowdown" song about a drug addict who shoots his two-timing woman; and several of Bob Dylan's songs, including "It Ain't Me, Babe" and "Don't Think Twice." His friendship with Dylan dates to 1964, when they appeared together at the Newport (Rhode Island) Folk Festival.

Johnny Cash ranks among the top five in Columbia record sales, along with Barbra Streisand, Simon and Garfunkel, Andy Williams, and Bob Dylan. He received Gold Record awards—for sales of over $1,000,000—for his albums *Ring of Fire*

(1963), *I Walk the Line* (1964), and *Johnny Cash at Folsom Prison*, which was voted the best album of 1968 by the Country Music Association. His other albums, centering around single themes, include *Ride This Train* (1960), a medley of songs and narrations with historical themes; *Bitter Tears* (1964), a plea in behalf of the American Indian, including songs by the folk singer Peter LaFarge; and *The Holy Land* (1968), an on-location recording of the sounds, songs, and stories of Israel. Several of his single recordings have won Gold Guitar awards, including "All Over Again" and "I Got Stripes."

Because of his large repertory of jailhouse songs and his compassion for convicts, Cash is often identified with prisons in the popular mind. Actually he was arrested only once, in 1965, when he was caught with some Dexedrine tablets while crossing the border from Mexico and was kept overnight in the El Paso jail. Since 1959 he has regularly entertained inmates of Folsom, San Quentin, Arkansas State Penitentiary, Texas State prison, and other penal institutions. "I don't see anything good come out of a prison," he told Christopher S. Wren of *Look* (April 29, 1969). "You put them in like animals and tear the souls and guts out of them and let them out worse than they went in." Cash once turned down a lucrative tour offer to perform at a benefit for impoverished Sioux Indians in South Dakota. After his friend and fellow musician Luther Perkins died in a fire in 1968, he proceeded to establish a burn research center at Vanderbilt University in his memory. Despite the goadings of his social conscience, Cash denies that he is a crusader, and his songs generally lack social or political indignation. "I'm no message bringer," he says. "Mostly I just tell stories."

Cash usually appears on stage in a black, swallow-tailed preacher's coat, striped pants, and patent leather boots and opens his show with the words: "Hello, I'm Johnny Cash." Bill C. Malone in *Country Music, U.S.A.* (Univ. of Texas Press, 1968) asserts that Cash, "a purebred country boy if there ever was one," makes too great an effort to convey the folk image—"ambling around the stage like a recent graduate of a school for method actors"—and suggests that "by consciously trying to be 'folk' he ceases to be." On the other hand, television producer William Carruthers has said of Cash: "When he sings a song you either feel he has been through it personally or he knows all about it. I know of no performer today who has his personal magnetism."

On August 7, 1954 Johnny Cash married Vivian Liberto, whom he had met during his military training at San Antonio. Four daughters were born to that marriage, which ended in divorce in 1967. He was married a second time, in March 1968, to June Carter, a member of the Carter Family of country music fame, who has been appearing professionally with him since 1961. Cash, who moved back to Tennessee in 1967, makes his home with his wife in a $250,000 timber-and-stone mansion set into a cliff in Hendersonville near Nashville. His parents live near Ventura, California, where they operate the Johnny Cash Trailer Camp. A rugged, broad-shouldered man, Cash is six feet two inches tall, weighs approximately 200 pounds, and has brown eyes and wavy black hair. He has been described as generating "the radiant energy of a graceful, caged animal." His favorite recreations include doing research on folklore, hunting, fishing, gardening, waterskiing, practising a fast draw with a Colt .45, and wandering in the woods near his home. He does not drink, and he avoids profanity in the company of ladies.

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CASSAVETES, JOHN (cas-a-ve'-tēz)

Dec. 9, 1929- Actor; film director; producer
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Idiosyncratic film maker John Cassavetes, a pioneer in American *cinéma verité,* describes himself as a "professional" actor and an "amateur" director, meaning that his acting in Hollywood slicks gives him the financial security to direct his own grainy, free-wheeling films as he pleases. As an actor—of the "method" school—Cassavetes has been visible on television since 1953 and on motion picture screens since 1955. His first experiment as a director was *Shadows* (1960), a scriptless film improvised by a cast of unknown protegés of his. Shot on a shoestring, with techniques considered crude by Hollywood standards, *Shadows* won the Critics' Award at the 1960 Venice Film Festival and was hailed, particularly by cinéastes in Europe, as the epiphany of a new dimension in cinematic realism in the United States. After two frustrating efforts under Hollywood sponsorship *(Too Late Blues* and *A Child Is Waiting),* the sensitive, intense Cassavetes wrote, directed, and produced his second independent film; *Faces* (1968), a brutally close look at the moment of truth in the marriage of two people who can't communicate with each other. His most recent credits as an actor were costarring roles in the motion pictures *The Dirty Dozen* (1967) and *Rosemary's Baby* (1968).

The son of Greek immigrants, John Cassavetes was born in New York City on December 9, 1929. He had an older brother who was killed in a skiing accident in 1958. His father, Nicholas Cassavetes, a graduate of Harvard University, made and lost several million dollars in various business ventures. Cassavetes was raised in Sands Point and Port Washington, New York, and he attended public schools in those Long Island towns. Growing up, he became a movie buff, attracted to such films as Dick Powell musicals, *Gunga Din,* and the motion pictures of Frank Capra. In an interview with Patricia Bosworth for the New York *Times* (December 1, 1968), he recalled the content of *Mr. Deeds Goes to Town* and other Capra movies: "Sentimentality, lots of ideals, but that's part of what America is all about." Cassavetes told Miss Bosworth that his front teeth were chipped in a fight when he was a child and that for years afterward he was so embarrassed by his appearance that he refused to smile. "When I finally got enough money for caps," he said, "I'd forgotten how to smile."

Cassavetes majored in English, without taking a degree, at Mohawk College and Colgate University. He briefly considered a career as a sports announcer, but after reading the plays of Robert E. Sherwood he decided on acting and enrolled at the New York Academy of Dramatic Arts in Manhattan. After finishing his studies at the academy, in 1950, he played stock in Rhode Island and looked in vain for parts on Broadway. "Nobody would hire me," he recalled for Patricia Bosworth, "because I was, quote, 'such an unusual type.' "

In 1952 Cassavetes landed a bit part in *Taxi* (Twentieth Century-Fox, 1953), a film directed by Gregory Ratoff. When the Ratoff-staged hit Broadway play *The Fifth Season* opened in January 1953, Cassavetes was its assistant stage manager. Later in the same year he was chosen to play the lead—a brooding young bullfighter—in "Pasa Doble," a dramatic vignette on *Omnibus*, a Sunday afternoon television program with a magazine format. That role led to others, on such live dramatic shows as *Playhouse 90*, *Studio One*, *Kraft Theatre*, *Alcoa Theatre*, and *Elgin Theatre*. Over a period of two years he was seen in more than eighty teleplays, usually as a troubled youth or juvenile delinquent in the James Dean mold.

Some of the teleplays were bought by Hollywood, and young criminal roles that he had created on television were translated to the movie screen by Cassavetes in *The Night Holds Terror* (Columbia, 1955), directed by Arthur Lubin, and *Crime in the Streets* (United Artists, 1957), directed by Don Siegal, a film maker who ranks high in his pantheon of Hollywood greats. In *Saddle the Wind* (MGM, 1958), a Western, he played a psychopathic younger brother to Robert Taylor. His most publicized motion picture vehicle in the late 1950's was *Edge of the City* (MGM, 1957), an interracial melodrama then considered courageously honest. In it he played a fear-haunted army deserter working on the New York waterfront who is befriended by a Negro stevedore (Sidney Poitier). Returning to television better known than before, he starred in the weekly half-hour mystery-adventure series *Staccato*, which was aired over the NBC network in 1959-60. As Johnny Staccato, Cassavetes—who cannot play the piano and admits to having a "tin ear"—was a nightclub pianist with a penchant for private sleuthing.

Meanwhile, beginning in 1956, Cassavetes had been conducting a class in "method" acting at Burt Lane's Drama Workshop in Manhattan. After a particularly effective exercise in improvisation, some of his students—notably Ben Carruthers, Lelia Goldoni, and Hugh Herd—conceived the idea of carrying the improvisation into a feature film. Cassavetes mentioned the project in an interview with Jean Shepherd on *Night People*, a late night music and talk show that Shepherd was then conducting on radio station WOR in New York City, and small contributions began pouring in from interested listeners. Cassavetes solicited further funds from show business friends, put his own money into the project, enlisted a crew (including cameraman Eric Kollmar) that was willing to work without salary, found a producer (Maurice McEndree), and *Shadows* became a reality.

JOHN CASSAVETES

Shadows was shot—intermittently, over two years, beginning in 1957—with a hand-held camera in 16-millimeter (later blown up tc 35-millimeter, giving it its grainy quality). The sound was tape-recorded during the shooting and synchronized with the film later. Cassavetes allowed his story to unfold as he and his actors went along, sketching in only the bare essentials of characters and situation. Herd, the only Negro in the production, played a struggling New York nightclub singer, the concerned older brother in a family of neurotic, bohemian "outsiders" bereft of parents and singularly vulnerable to the cruelties implicit in a racist society. Ben Carruthers portrayed the younger brother, a juvenile delinquent who passes for white, and Lelia Goldoni the younger sister, who also passes. The film, backed by the jazz of Charlie Mingus and Shifti Hadi, was filled with joyous scenes shot in Central Park, Times Square, and other New York locations, but the prevailing mood was bitter-sweet, the camaraderie of the trio balanced by the anguish felt at the reaction of the sister's white suitor to the discovery that she has a black brother.

Unable to interest American exhibitors at first, Cassavetes sent the film to Europe, where it was hailed during the summer of 1960 as an important American New Wave creation. By fall its British distribution rights had been purchased by Lion-International Films, which in 1961 brought the movie to the United States. (By that time, *Shadows*, which had cost only $40,000 to make, had already earned about $150,000 in Europe.) Bosley Crowther's review of the film in the New York *Times* (March 22, 1961) was typical of the critical response in the United States. "*Shadows* is an unfinished picture in every sense of the word," he wrote. "Yet it is fitfully dynamic, endowed with a raw but vibrant strength, conveying an illusion of being a record of real people, and it is incontestably sincere. Some of its crude compulsion is in the poignancy of the story."

The success of *Shadows* persuaded executives at Paramount Pictures that art-house films could be good business, and early in 1961 they signed Cassavetes to produce and direct a series of low-budget, high-quality films. The venture was short-lived. Cassavetes made one picture, *Too Late Blues,* a generation-gap drama in which Bobby Darin played a young jazz pianist. When it was released early in 1962 it was received indifferently by critics and public, and Cassavetes' contract was cancelled. Soon afterward, Stanley Kramer at United Artists hired Cassavetes to direct *A Child Is Waiting* (1963), a semidocumentary drama about retarded children that employed both regular actors—including Judy Garland and Burt Lancaster—and afflicted children at the Pacific State Hospital in Pomona, California. During the filming serious differences arose between the director and United Artists executives, and when the shooting was done, Cassavetes—who compiles more footage than most other directors and therefore needs more time to cut and piece afterward—was given only two weeks to edit. The studio edited further, with the result, according to Cassavetes, that the picture distributed to theatres had a sentimental slant that he had not envisioned. Many critics noted that scenes of children at the hospital were remarkably well done, but the overall response to the film was far from enthusiastic.

"After that," Cassavetes recalled to Patricia Bosworth in the New York *Times* interview, "the phone didn't ring for a while. I'm not bitter about it, I needed time to think." He decided that in the future he would have to be his own man, even if that meant waiting several years before he could afford to make another film. Biding his time, he played in television dramas and co-starred in several films, including *The Killers* (Universal, 1964) and *Devil's Angels* (American International, 1967), both undistinguished vehicles.

A film role more commensurate with his talent was that of Victor Franko, one of the psychopathic killers in Robert Aldrich's war film, *The Dirty Dozen* (MGM, 1967). For that portrayal he received an Academy Award nomination as best supporting actor of the year. Critics again praised his performance when he portrayed the ambitious young actor married to the bedeviled heroine of *Rosemary's Baby* (Paramount, 1967), a suspenseful tale of modern witchcraft that became a major box-office success.

Meanwhile, Cassavetes was working on his second independent film, *Faces,* which is about the walls that middle-class married people often erect between each other and the painful confrontation that must occur when the walls crumble. In 1965 he wrote the first draft of the script, limning the story of a single day and night in the life of an affluent, middle-aged couple, whose marriage is at the point of anomie and heading for disintegration. Incommunicado, the husband walks out on his wife to spend the night with a call girl. He returns home superficially happy, expecting his marriage to be there with the same veneer of compatibility that he has been accustomed to, only to catch his wife in a casual liaison with a young man.

In his interview with Patricia Bosworth of the New York *Times* Cassavetes explained how he had conceived the film: "I was bugged about marriage. Not my marriage. . . . About the millions of middle-class marriages in the United States that just sort of glide along. Couples married ten-fifteen years, husbands and wives who seem to have everything. . . . But all these creature comforts have made them passive. Underneath, there's this feeling of desperateness because they can't connect. What's worse is that most couples aren't even aware they can't communicate. The whole point of *Faces* is to show how few people really talk to each other."

Like *Shadows, Faces* was shot in black-and-white 16-millimeter, later blown up to 35-millimeter. It was shot in eight months, by a company composed entirely of people with acting experience, before and behind the cameras, and it was shot in sequence. "A film like this has to be," Cassavetes observed on one occasion. "We didn't know exactly what was going to happen next, even with a script." Cassavetes, in other words, allowed his actors to interpret the emotions suggested in the script as they felt them, so that the result was as spontaneous and free in appearance as the scriptless *Shadows* had been. When the shooting was done, Cassavetes edited the film on and off for two years.

Faces, starring John Marley as the husband, Lynn Carlin as the wife, and Gena Rowlands (Cassavetes' wife in real life), was shown at the New York, San Francisco, and Venice film festivals during 1968 and captured five awards at Venice. The Walter Reade Organization acquired the distribution rights to it in the fall of 1968 and released it in the United States and Canada the following month. Within months the film grossed $2,000,000, and it is expected eventually to bring in from $6,000,000 to $7,000,000.

Alex Ross wrote in *Maclean's* (May 1969): "*Faces* is the longest, most ambitious, most brilliant home movie ever made. . . . Somehow Cassavetes has captured the texture of actual life on film, and when his people laugh and fight and talk and make love it takes an effort of will to recall that you're watching filmed fiction, not eavesdropping on a squabble in the next apartment. *Faces* may be the realest dramatic movie ever produced."

Early in 1969 the cameras began rolling on a film tentatively titled "Husbands," written and directed by Cassavetes and starring Peter Falk, Ben Gazzara, and Cassavetes himself. The producer is Al Ruban and the backers of the film are Italian sources that promised Cassavetes complete artistic freedom. The movie is about three commuters from suburbia to Madison Avenue who are shocked into recognition of their own mortality when a friend of their's dies. The film follows them on a three-day trans-Atlantic alcoholic binge on which they embark in "waking" their friend. During the shooting of the film, Falk told a reporter how Cassavetes had persuaded him to join the cast: "More than the material, I felt *him.* I felt his presence. The excitement. The belief in himself. I felt his honesty. . . . John has a rebellious perversity, but it's an intelligent rebellious perversity. . . . He's healthy . . . the healthiest man I know." Cassavetes himself said: "It's really no fun to work with sane people. . . . That's why I'm so excited about playing with Peter and Ben. We don't care what the problems are as long as we stay crazy."

John Cassavetes and Gena Rowlands have been married since March 19, 1954. They have three children, Nicholas, Alexander, and Xan. After a recent interview with the couple, Toni Kosover of the Washington *Post* (December 4, 1968) paraphrased their explanation of their marital happiness: "They enjoy their own as well as each other's individuality, even when it leads to friction." Miss Rowlands costarred with her husband in the film "At Any Price." Since 1964 the Cassavetes have maintained a co-op apartment in New York City and a house in Los Angeles. (The latter was used as the set for the home of the married couple in *Faces.*)

In contrast to the quiet, closed manner that he usually projects on screen, lean-faced, boyish-looking Cassavetes is in person volatile, enthusiastic, and talkative. He is also pleasant and informal. Dark-haired and gray-eyed, he is five feet nine inches tall and weighs 155 pounds. His recreations are softball, football, tennis, swimming, and motorcycling. Among his favorite film directors are Lionel Rogosin and Shirley Clarke.

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Who's Who in America, 1968-69

CHAFEE, JOHN H(UBBARD) (chā'fē)

Oct. 22, 1922- Secretary of the United States Navy; politician
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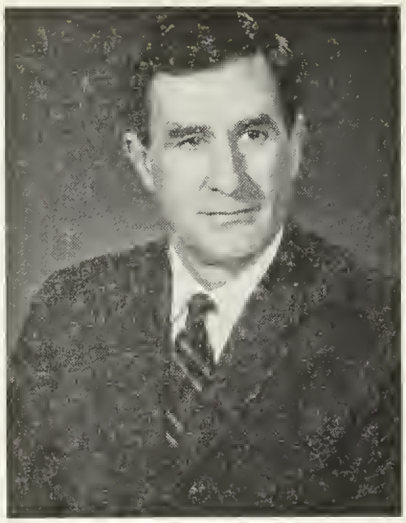
Until his appointment by President Richard M. Nixon as Secretary of the United States Navy, John H. Chafee had been mainly known as one of the more attractive and able members of the Eastern liberal wing of the Republican party. During his three two-year terms as Governor of Rhode Island, from 1963 to 1969, Chafee worked so harmoniously with a Democratic-controlled state assembly that he helped to amass a body of progressive legislation for housing, health, education, and conservation. One writer has called that legislation "a state version of the Great Society." After proving himself to be the best Republican gubernatorial vote-getter in Rhode Island's history, Chafee was defeated in his campaign for a fourth term of office in November 1968 by Superior Court Judge Frank Licht. Most political observers believe that Chafee was undone by his frank espousal of a personal state income tax, reversing the no-new-tax stand he had taken in earlier campaigns.



JOHN H. CHAFEE

On January 6, 1969 Melvin R. Laird, Secretary of Defense in the new Nixon Cabinet, named Chafee Navy Secretary, replacing Paul R. Ignatius. Although the post carries little decision-making power, Chafee made headlines in May 1969 when he overruled the Naval Board of Inquiry's recommendation to court-martial Commander Lloyd M. Bucher, captain of the Naval intelligence ship Pueblo, which surrendered to North Korean patrol boats off the eastern coast of Japan in January 1968.

Born in Providence, Rhode Island on October 22, 1922 to John S. and Janet (Hunter) Chafee, John Hubbard Chafee comes from an old Yankee family long prominent in Rhode Island Republican politics. Two relatives on his mother's side had served as governors: his great-grandfather Henry Lippitt (1875-77) and his great-uncle Charles Warren Lippitt (1895-97). Another great-uncle had been a United States Senator. The one family member who bucked the Republican tradition, Zechariah Chafee Jr., a noted Harvard law professor, met with defeat when he ran as a Democrat for the Providence board of aldermen in 1900. Chafee recalls that his maverick uncle took a real "shellacking."

John Chafee obtained his early education in the public elementary schools of Providence, the Providence Country Day School, and Deerfield Academy, Deerfield, Massachusetts. After graduating from Deerfield in 1940 he entered Yale University. As a fifteen-year-old sophomore at Country Day, Chafee had been runner-up in the 135-pound class in the state wrestling championships and at Yale he was captain of the undefeated freshman team. Later, at Harvard Law School, he coached the freshman wrestling team.

When the United States entered World War II, Chafee was a sophomore at Yale; he left immediately to enlist in the United States Marines as a private, and a few months later landed with the first assault troops at Guadalcanal. After later duty in Australia, Chafee was ordered back to the United States in November 1943 to attend Officers Candidate School and was commissioned a second lieutenant, United States Marine Corps Reserve, in June 1944. The following January he went to Guam and served with the Sixth Marine Division in the battle of Okinawa in April 1945. He ended his war service in China and left active duty in December 1945.

After the end of World War II Chafee returned to Yale University, made Dean's List, and received the B.A. degree in 1947. He continued his studies at Harvard Law School, graduating in the top quarter of his class in 1950. Later that year he was admitted to the Rhode Island state bar and began a law practice in Providence, but his career was soon interrupted by the Korean War. Called up for active duty in March 1951, Captain Chafee served as a rifle company commander with the First Marine Division in Korea. Later he worked in the Marine Corps legal office at Pearl Harbor until his release from active duty in June 1953.

Back in Providence, Chafee resumed his law practice and became involved in civic and community affairs. In 1956 he wrested the GOP endorsement for state representative from the Third District away from the incumbent, who was also the Republican state party chairman. Although the victory represented more of an effort to dump the incumbent than to elect Chafee, it gave the young lawyer an important political foothold. He went on to win the election and was reelected to the Rhode Island General Assembly in 1958 and 1960. From 1959 through 1962 he was minority party leader in the Assembly House of Representatives.

In 1960 Republican Governor Christopher Del Sesto was defeated in his bid for reelection by his Democratic opponent, Lieutenant Governor John A. Notte Jr. After a series of caucuses the state GOP selected Chafee as its standard bearer in the 1962 election. Chafee's campaign against the incumbent Notte seemed to have little chance of success. Rhode Island usually votes Democratic, is heavily prolabor, and has the highest percentage of Roman Catholics—61 percent—of any state in the nation. But, although a Protestant, a Republican, and a member of the old Yankee establishment, the undaunted Chafee carried on a strenuous campaign, criss-crossing the tiny state in a helicopter and shaking hands with thousands of voters. Everywhere Chafee went he criticized Governor Notte for indecisiveness and deplored the Governor's attempts to establish a personal state income tax. He promised that if he were elected he would impose no new taxes and would bring more jobs and higher wages to Rhode Islanders. Political observers credited the handsome young candidate with a keen political sense. As one of them told Anthony Prisendorf of the New York *Post* (May 10, 1969), "Why, John would stop his car in a campaign motorcade and get out to pick up a piece of litter. But he always made sure it was well reported. He also had a way of showing up, uninvited, at Democratic fund-raising affairs." In the November election Chafee scored an upset victory over Notte, withstanding a Democratic tidal wave that swept Democrats into all other statewide offices. The election was so close, however, that the result could not be determined until all the absentee ballots had been counted. It then became apparent that Chafee had won by the narrow margin of 398 votes.

During his first two-year term Chafee pushed through important legislation, including a comprehensive medical aid program for the aged, an expanded state vocational training program, authorization for the acquisition of land for state woodlands and waterfront parks, and provision for the establishment of a new state junior college. Despite burgeoning budget expenses, Chafee remained adamant against a state income tax, but he did ask for and receive from the state assembly in 1964 a rise in the state sales tax from 3 to 3½ percent. As the November 1964 election approached, Chafee's record was so shining that a newsman reported in a special dispatch to the New York *Times* (October 4, 1964), "Even Democratic leaders acknowledged that Mr. Chafee has been a good governor." It was assumed that his reelection would have been inevitable were it not for the Presidential candidacy of Barry Goldwater, who found little support in urban Rhode Island. Chafee, who had opposed his party's nomination of the conservative Arizona Senator, avoided linking his name with the national ticket during his hard-fought campaign, in the hope that his own personal popularity and record of service would induce the pro-Lyndon Johnson voters of Rhode Island to split their tickets. When the votes were counted, Chafee trounced his Democratic opponent, Lieutenant Governor Edward P. Gallogly, capturing 61.2 percent of the vote, or three times as many votes as Barry Goldwater. The Republican Governor's popularity swept him into a third term in 1966 with 64 percent of the vote, the greatest plurality of any Republican Governor in the history of the state.

Chafee's political popularity and his obvious executive ability soon brought him prestige in national Republican circles, and he became prominent in the movement among Republican governors to take some of the policy-making power away from Republican Congressional legislators. In 1964 the Republican Governors' Association was set up with an office and staff in Washington, D.C., and in 1966 the organization elected Chafee as its vice-chairman. During the long hot summer of 1967 Chafee was one of eight governors on the association's policy committee who issued recommendations for the control of racial riots and the alleviation of the causes behind urban unrest. A few months later the governors at their annual meeting named Chafee chairman of the association, and in the ensuing months he led an outspoken but unsuccessful campaign to get a governor appointed as vice-chairman of the platform committee for the 1968 convention. That effort brought him for the second time into open conflict with his future Defense boss, Wisconsin Republican Melvin R. Laird, who had chaired the 1964 Republican platform committee. (The first was at the 1964 convention, when Chafee opposed the civil rights plank of the Republican platform.)

An early supporter of George W. Romney for the 1968 Republican Presidential nomination, Chafee switched to Nelson A. Rockefeller after Romney dropped out of the race. Once Nixon was nominated at the convention Chafee fought to oppose the nomination of Spiro T. Agnew, coveting the Vice-Presidential spot for himself. When Chafee was defeated in the November election, in what was one of the surprise upsets of the year, he was in no position to demand a job in the new Administration. "Certainly he [Nixon] has no obligation to me," Chafee told reporters the day after the election. Chafee's nomination as Navy Secretary was looked upon as an effort to appease the Eastern liberal Republicans by offering a job to one of their most able and personable leaders. As head of the Department of the Navy, Chafee's duties are largely administrative rather than policy-making. It is unlikely that he will be called upon to make another decision as charged with public emotional impact as his overruling of the recommendation for court martial of Naval Commander Lloyd M. Bucher and of Lieutenant Stephen R. Harris, officers of the U.S.S. Pueblo, who had allowed the vessel to be captured by North Korea. His judgment that the officers and crew of the spy ship "had suffered enough" concurred with the vast majority of public and Congressional opinion. Most observers feel that Chafee will remain at the Navy Department only until he gets the opportunity to return to Rhode Island politics, possibly as a candidate for the Senate seat of Democrat John O. Pastore, whose term expires in January 1971.

John H. Chafee and his family live in a sprawling adobe-style house that he himself designed on a twenty-acre plot in the Providence suburb of Warwick. He commutes to Washington. Chafee met his wife, the former Virginia Coates of Bayville, Long Island, while skiing at Stowe, Vermont; they were married on November 4, 1950. Their five children are Zechariah, Lincoln, John, Georgia, and Quentin. A sixth child, Tribbie, was fatally kicked by a horse just before Chafee's election defeat in 1968. Five feet eleven inches tall and weighing 165 pounds, Chafee has been described as "cleancut and rather boyish" in appearance. He follows a physical fitness regimen that includes jogging and is also an enthusiastic amateur sailor. Chafee holds honorary degrees from Brown University, Providence College, and the University of Rhode Island. He has lectured as a Chubb Fellow at Yale and is on the committee to visit the John F. Kennedy School of Government at Harvard University. His religious affiliation is Episcopalian.

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CHANCE, DEAN

June 1, 1941- Baseball player
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The winner of the Cy Young Award for the best pitching in major league baseball in 1964 was Dean Chance, a cocky, Lardneresque fastballer with an unorthodox, diversionary delivery. In that year, Chance's fourth with the Los Angeles Angels of the American League, he won twenty games—eleven of them shutouts—out of twenty-nine pitched, and his ERA (earned run average) was 1.65, the lowest in the majors since 1940. After that performance, his records in 1965 and 1966 were disappointing, and the Angels traded him to the Minnesota Twins. In 1967, when he won twenty games for the Twins, including two no-hitters, while losing fourteen, he was voted "comeback player of the year" in an Associated Press poll. In 1968 he broke even, 16-16, and his ERA was 2.52. Chance has yet to achieve the super-stardom once predicted for him, but he has established himself as one of baseball's most dependable pitchers. In the years from 1962 to 1968, inclusive, he was the only pitcher in either league to pitch more than 200 innings in each of the seven consecutive seasons.

Wilmer Dean Chance was born in the township of Wayne, near Wooster, Ohio on June 1, 1941. In childhood, when not busy helping his father, Wilmer Sr., on the family farm, Chance pitched for a sandlot team. Roy Bates, his coach at Northwestern High School in Wooster, remembers him as boldly introducing himself with the boast, "Yes sir, Mr. Bates, I have a snake ball and a super snake ball." (Later he would talk of his "one-pronged fork ball.") Actually, Dean's best pitch, then as now, was a fastball. Coach Bates has recalled, in an interview with a writer for *Sports Illustrated* (March 8, 1965): "The best things done to Chance as a player were the things that were not done. We never tampered with the way he threw—you know, the way he turns his back to the plate before he pitches? We never allowed him to fool with a curve or a slider. We just made him throw fast balls, and we told him to work on keeping the ball low. He always had great control. In his first year we only allowed him to relieve. In his second we started him in spots. As soon as he began to get hit, we pulled him. . . . And from his third year on he was unbeatable."

Chance was virtually unbeatable in high school, winning fifty-one games, including eighteen no-hitters, out of fifty-two. He was also a basketball star, and when he graduated he had offers of basketball scholarships from thirty colleges. But he decided instead to accept a baseball bonus offer of $30,000 from the Baltimore Orioles, whose farm director, Harry Dalton, liked Dean's confident attitude. "There was never any doubt in his mind that he would be a top pitcher in the big leagues," Dalton has said. Assigned in 1959 to Bluefield, West Virginia in the Appalachian League, Chance compiled a 10-3 win-loss record and an ERA of 2.84. The following year, with Fox Cities in the Three I League, Chance won twelve, lost nine, and had a 3.13 ERA. After the 1960 season, two new franchises were

DEAN CHANCE

created in the American League, expanding the number of league teams to ten. The existing eight league teams were required to make some of their players available to the two new clubs, and the Orioles had to choose between keeping Chance or another young pitcher, Arne Thorsland. They chose Thorsland, and Chance was drafted for $75,000 by the Los Angeles Angels (now called the California Angels).

The Angels farmed Chance to Dallas-Fort Worth of the American Association, where his record (mostly as a relief pitcher) in 1961 was 9-12 and his ERA was 3.66. Called up to finish the season with the parent team, he pitched eighteen innings for Los Angeles, and in those few intervals on the mound he was belted for thirty-three hits and an average of seven runs per game. The following year, as a starting pitcher for the Angels, he won fourteen games, lost ten, and had an ERA of 2.96. In 1964, despite a fair ERA (3.19), he won only thirteen games while losing eighteen, because the batting and fielding support from his teammates was weak. After a game in which he had struck out twelve batters, he remarked: "I had to strike 'em out. I didn't dare let 'em hit the ball to anyone." That kind of statement, naturally, did not endear Chance to his teammates.

The Angel management was reluctant to boost his salary in 1964, but the pitcher, one of baseball's more determined contract negotiators, finally elicited a small raise and the promise of another if his pitching and deportment improved. (With his on-the-road roommate, swinging hipster Bo Belinsky, Chance had a reputation for breaking curfew.) At midseason in 1964 his 5-5 record was not impressive, but his earned run average was spectacularly low, and he was named starting pitcher for the American League All-Star squad in the annual interleague game. Pitching three innings in the game, he allowed two hits but no runs. Soon afterward he received the raise he had been promised. Winning fifteen games during the second half of the season, he finished with a 20-9 record. Over the whole season he pitched a league-leading 278 innings and allowed only 194 hits. His 1.65 ERA was the lowest such figure since 1940, when Spurgeon Chandler of the Yankees scored 1.64. And success apparently had mellowed him. On the occasion of receiving the Cy Young award in November 1964, he said of his pitching coach, Marv Grissom: "He gave me confidence and taught me . . . things like following through and smoothing out my motion." He also praised some of his teammates: "Bobby Knoop [the second baseman] played fantastically behind me. Jim Freggsi is the best shortstop in baseball, and I had a good catcher in Bob Rodgers. And then there's Joe Adcock. He won about twelve games for me with key hits."

Chance's spectacular 1964 record gave him bargaining leverage in his contract negotiations, and he was able to wangle a 1965 salary almost double the $25,000 of the previous year. To further capitalize on his new fame, he planned to tour the country giving pool-playing exhibitions with Belinsky, but that project was abandoned. The two did appear for two weeks in a production of the musical *Damn Yankees* at Anaheim, California, and Chance was much in demand on the winter banquet circuit.

At the beginning of the 1965 season, plagued by an abscessed wisdom tooth, Chance lost four games out of eight, and his ERA was 4.61. After the abscess was discovered and the tooth extracted, he gradually regained his old strength, and by season's end his win-loss tally was a good 15-10 and his ERA was a creditable 3.15. In 1966 his ERA was a 3.08 and his ratio of hits allowed (206) to innings pitched (260) was not bad, but his win-loss tally fell to 12-17. Bill Rigney, then the Angel manager, theorized: "He tried too hard. He went back to prove he was the Cy Young winner again. He threw too hard and got wild." Catcher Bob Rodgers, charging that Chance had refused to follow his signals, called him "the dumbest pitcher I ever caught."

In December 1966 Chance was traded to the Minnesota Twins for three players, first baseman Don Mincher, outfielder Jimmie Hall, and relief pitcher Pete Cimino. Manager Rigney, knowing, as he put it, that he wouldn't "find that kind of arm again," was reluctant to part with Chance, but the Angels needed batting punch, and both Mincher and Hall had good credentials as power hitters who could play regularly. The Twins, for their part, were hoping that Chance was the ingredient they needed to win the American League pennant. Their hope was almost realized. In 1967 Minnesota approached the end of the season in a four-way pennant race with the Chicago White Sox, the Detroit Tigers, and the Boston Red Sox. The White Sox fell behind, but the other three teams went into the final weekend of play in a virtual tie. The Twins were eliminated in a game lost by Chance himself, and the Red Sox finished on top.

Nonetheless, 1967 was a successful year for Chance. He was again called on to start for the American League in the All-Star game. (In the three innings he pitched, he allowed two hits and one run.) In one month, August, he pitched two no-hit games (one of which, halted by rain after only five innings, was unofficial). He led the league in complete games, with 18, and in a league-leading 284 innings he allowed 244 hits and walked only sixty-eight men while striking out 220. His win-loss record was 20-14, and his ERA was a sparkling 2.73. Chance's unspectacular but steady performance in 1968 brought his career totals to 110 wins, 96 losses, and an ERA of 2.76. During 1969 he pitched only nine games, finishing with a win-loss tally of 5-4 and an ERA of 2.97.

Dean Chance and the former Judy Larson were married in 1960. They and their children make their home on eighty-three acres that the Minnesota hurler owns near his father's farm in Wayne, Ohio. After his retirement from baseball, Chance, who retains his Ohio twang and rural wit, plans to devote himself to the raising of cattle and hogs for market. He is a boyishly handsome six-foot-three-inch, 200-pound right-hander with wavy black hair who looks, according to one observer, "like an altar boy who just stole the sacramental wine." "Someone once described Chance as being a mixture of arrogance and brazen innocence," reported Arthur Daley in the New York *Times* (July 12, 1967). "He is a strange, paradoxical man."

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CHANDRASEKHAR, SRIPATI (chun-drä-shā'kar shrē-pu-tē')

Nov. 22, 1918- Indian government official; demographer
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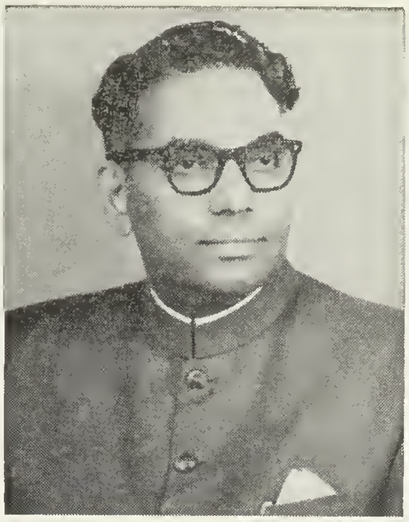
SRIPATI CHANDRASEKHAR

The population explosion, probably the most critical problem facing humanity in the last third of the twentieth century, takes on special urgency in an overpopulated and underdeveloped country like India, which has about 14 percent of the world's population and only 2.4 percent of the world's land area. After two decades of fumbling attempts to limit the country's population, the government of India finally recognized the imperativeness of the search for a solution when it appointed Dr. Sripati Chandrasekhar, one of the world's leading demographers, as its Minister of Health and Family Planning.

With a missionary's zeal, Chandrasekhar has set in motion a program that makes family planning an integral part of married life. By disseminating the knowledge of a wide variety of birth control methods, he hopes to achieve the eventual stabilization of India's population. In his view "the simple sex act must be a responsible act, an act where the consequences are controlled in the interests of assuring the welfare of our children, the health and happiness of our wives and families, and the material prosperity and social progress of the country."

A native of southern India, Sripati Chandrasekhar was born in Rajahmundry, in the Madras Presidency (now a part of Andhra Pradesh), on November 22, 1918, to Sripati Sarangapani and the former Bavanula Rajamma. His brothers are Professor Sripati Bhaskara Rao, who lives in the United States; S. Rammohan Rao, who is associated with the Life Insurance Corporation of India at Hyderabad; and Sripati Ranganadha, the president of Adarsh College in Warangal. His sister, Mrs. K. Lakshmi Reddy, is a lecturer in home economics at the Agricultural University in Hyderabad. Another sister, Dr. S. Shridevi, is president of University Women's College in Hyderabad.

A serious-minded boy who took little interest in sports, Chandrasekhar spent his boyhood in Vellore—where his father was a lecturer at P.T. College—and in Madras. After completing his secondary education at Voorhees High School in Vellore, where he was active in debating, he spent his freshman and sophomore years as a physics major at Voorhees College in that city and won the All Around Proficiency Prize. In 1935 he entered Madras Presidency College, where he edited the college magazine and won prizes for debating and oratory. A major in economics, he obtained his B.A. degree with honors in that field in 1938 and his M.A. degree in 1939. He then entered the University of Madras on a research fellowship, and after spending a year as a research scholar in economics he was awarded the M.Litt. degree.

Chandrasekhar wrote his first paper on population problems in 1936, while he was a teen-aged student at Madras Presidency College. "From then on, I lived and breathed demography," he has recalled, as quoted in the New York *Times* (March 31, 1967). "I decided the best place to learn about it was the United States, where the social sciences were best developed." Having obtained fellowships from the University of Madras and Columbia University, he came to New York City in 1940 to study demography, sociology, and statistics at Columbia and at New York University. He obtained his Ph.D. degree in sociology from NYU in 1944, and his dissertation dealt with India's population problems.

Chandrasekhar then spent a year as a lecturer on Indian social and economic problems in the department of Oriental studies of the University of Pennsylvania. He also lectured at the Asia Institute in New York City. Toward the end of World War II he worked for the Office of Strategic Services in Washington, D.C. as a specialist in Indian demography. After the war he traveled from coast to coast, lecturing in behalf of Indian political independence under the sponsorship of Pearl Buck's East and West Association. An article in *Scientific Monthly* (February 1946) referred to Chandrasekhar as the "unofficial representative and interpreter of India to the United States."

In 1947 Chandrasekhar returned to India—which became independent of British rule in August of that year—and was appointed professor and head of the economics department at Annamalai University in Chidambaram, Madras State. He went to Paris in 1948 to direct demographic research for UNESCO. He also attended international conferences in England and on the Continent. Returning to Annamalai University in 1950, he started the Indian Institute for Population Studies. In the following year he went to the University of Baroda, where he served until 1955 as professor and chairman of the department of economics. Concurrently, from 1953 to 1955, he was a Nuffield Fellow in Demography at the London School of Economics and took part in conferences on population problems in Sweden, Italy, Austria, and Japan.

From 1956 to 1967 Chandrasekhar was director of the Indian Institute for population studies at Madras. He also devoted much of his time to attending international conferences and lecturing at universities at home and abroad. In the winter of 1958-59 he traveled through Communist China, studying population trends and other aspects of the Chinese social and economic scene. In the lectures and writings that grew out of his observations he criticized the totalitarianism of the Chinese Communist regime and warned of Chinese expansionism. In the summer of 1959 he delivered a series of lectures at universities in Taiwan and Hongkong, and in 1960, under the sponsorship of the granary fund of the American foundation, he lectured at universities throughout the Middle East and Africa. He made lecture tours of the United States in 1960 and 1962, and he taught as visiting professor of economics at the University of Pittsburgh in 1961. During 1964-65 he was visiting professor of demography at the University of California at Riverside, where he delivered the National Science Foundation lectures. Elected in April 1964 to the Rajya Sabha—the upper house of the Indian Parliament—as a member of the Indian National Congress party representing the state of Madras, Chandrasekhar crusaded for population control on the parliamentary level.

Although from the very beginning of India's independence in 1947 statesmen and scholars recognized the pressing need for population control, government activity in that area was sluggish in getting under way. The late Mohandas K. Gandhi, who was opposed to artificial birth control methods, favored abstinence or sexual restraint. A ten-year program to acquaint Indians with the rhythm method of birth control was instituted in 1947 with the support of the World Health Organization and the Planned Parenthood Federation of America, but it proved ineffective. In 1952 India became the first country to introduce a government program of free family planning advice. Because of inadequate means of communication, however, few people benefited from the program.

Some progress was made on a local level in the late 1950's, when the states of Madras and Mysore introduced voluntary male sterilization, or vasectomy, a method of birth control favored by Chandrasekhar because of the relative ease and efficiency with which it could be carried out. Another development was the introduction, in 1965, of the intrauterine contraceptive device, or loop—a small, inexpensive plastic device inserted in a woman's uterus to prevent conception. But the loop proved ineffective in about 20 to 30 percent of women, some of whom experienced complications, while the lack of enough medical personnel and prevailing popular prejudices prevented its application on a massive scale. Meanwhile, although substantial improvements in nutrition, sanitation, and medical care had brought down the annual death rate—from twenty-seven per 1,000 in 1951 to sixteen per 1,000 in 1966—the standard of living of the average Indian was declining because of the steady increase in the country's population, amounting to some 13,000,000 a year.

Recognizing the urgency of the situation, Prime Minister Indira Gandhi named Chandrasekhar as Minister of Health and Family Planning in the new Cabinet that was sworn in on March 13, 1967. She acted with the unqualified approval of Morarji Desai, the septuagenarian Hindu ascetic, who, as Deputy Prime Minister and Finance Minister, controlled the purse strings. The appointment was welcomed by the general public, especially by the medical profession. (Chandrasekhar's predecessor was Dr. Sushila Nayar, an elderly spinster with no great interest in family planning.) Some misgivings were expressed by militant Hindus, who objected to his unorthodox views, such as his criticism of the ban on the slaughter of cattle, and by spokesmen of the left, who viewed his close association with the United States with some suspicion.

As a first step, Chandrasekhar launched a massive campaign to make Indians aware of the desirability of smaller families. He used every available means of communication, including billboards, sound trucks, radio broadcasts, and popular entertainers, to bring the family planning campaign and its symbol, an inverted red triangle, into the 566,000 villages that house 80 percent of India's people.

For a practical birth control program, Chandrasekhar emphasized what he called the "cafeteria approach." In an interview in *U.S. News & World Report* (April 3, 1967) he said: "I think we should provide all the methods known to us which are scientific, which are acceptable, which the women would like, because each case differs from the other. Therefore, we should give them the diaphragm, we should give them jelly, we should give them foam tablets, we should give them salpingectomy, we should give them vasectomy, we should give them oral contraceptives, and we should give them the loop. We should give them all these things without any prejudice in the matter, because our aim is not what method but how quickly we can reduce the birth rate."

The services of private business were enlisted for such tasks as the mass distribution of contraceptives in the villages. Steps were taken to establish enough family planning centers and mobile units to serve every village, and programs were introduced to train family planning specialists and medical personnel. Incentive programs were instituted to persuade fathers of three or more children to undergo vasectomies, and to induce more women to accept loop insertions. At one point, Chandrasekhar went as far as to advocate compulsory sterilization of fathers of large families, a solution that many thought too drastic. A lesser emphasis was placed on female sterilization, known as tubectomy or salpingectomy, an operation somewhat more complicated than the vasectomy.

In addition to clinical methods, Chandrasekhar also advocated what he called the "nonclinical" approach. To reduce or postpone pregnancy, he proposed raising the legal minimum ages for marriage, extending education for girls to the high school level, and the entry of more women into the nation's labor force. He stressed the importance of promoting the general well-being by continued improvements in nutrition and medical care, but pointed out that a reduced death rate would require an even more intense effort to reduce the birth rate. Chandrasekhar believes that if the majority of Indians were to practise birth control, the country's birth rate could be brought down from its present level of about forty-one per 1,000 to twenty-five per 1,000 by 1975, and that India's population—estimated in late 1968 at 539,412,000—could be stabilized at about 685,000,000 by 1985.

To enable him to concentrate on the family planning program, Chandrasekhar was appointed State Minister in the Ministry of Health, Family Planning, and Urban Development in November 1967. His place in the Cabinet was taken over by Satya Narain Sinha. During a visit to Washington, D.C. in January 1968, Chandrasekhar was assured by President Lyndon B. Johnson that despite cutbacks in the American foreign aid program all-out support for India's family planning program would continue. According to government figures, by mid-1969 2,500,000 loops had been inserted, 5,700,000 sterilization operations had been performed, and an estimated 15,000,000 births had been prevented by the family planning program. Legislation was waiting to be introduced in Parliament in the summer of 1969 to raise the legal marriage age for girls from fifteen to eighteen, and to liberalize the laws governing abortion—now only permitted if the mother's health is endangered.

Chandrasekhar has written hundreds of articles and about a score of books and monographs, including *Hungry People and Empty Lands* (Macmillan, 1955); *Population and Planned Parenthood in India* (Macmillan, 1956; rev. ed., 1961); *Infant Mortality in India, 1901-55* (G. Allen, 1959); *China's Population; Census and Vital Statistics* (Oxford, 1960); *Red China; An Asian View* (Praeger, 1961); *Communist China Today* (Asia Publishing House, 1961; rev. ed., 1962), translated into sixteen languages; and *American Aid and India's Economic Development* (Praeger, 1965). He edited *A Decade of Mao's China* (Bombay, Perennial Press, 1960); and *Asia's Population Problems* (Praeger, 1967). Chandrasekhar serves as editor of the journal of Asian demography, *Population Review*.

The Watumull Foundation in Honolulu conferred on Chandrasekhar the Watumull prize for distinguished work in Indian demography, in 1964. He was awarded honorary D.Litt. degrees by the University of Redlands, California in 1965 and Kurukshetra University, India in 1969, and an honorary M.D. degree by the Hungarian Academy of Medical Sciences, in Budapest, in 1969. He is a member of a number of international scholarly and professional associations. In 1968 he was elected chairman of the new International Association for Voluntary Sterilization, established in New York for the purpose of aiding underdeveloped countries in setting up voluntary sterilization programs. In 1969 he became the first recipient of the Kaufman Award, consisting of 5,000 Canadian dollars, for "pioneering and distinguished work in Indian demography and family planning."

On June 7, 1947 Dr. Sripati Chandrasekhar married Ann Downes, a Quaker, of Englewood, New Jersey and Scarsdale, New York. They met at a lecture he gave at New York's Town Hall, where she was in the audience. Mrs. Chandrasekhar does volunteer work in nutrition education. They have three daughters, Radha, Prema, and Sheila. The demographer is five feet ten inches tall, weighs 185 pounds, and has black hair and brown eyes. Acquaintances are impressed by his frankness, friendliness, and eloquence. A profile in the Indian magazine *Yojana* (September 15, 1968) refers to him as a man who goes about his work with "the moral force of a crusader and the ruthless efficiency of a high-power salesman cast in the traditional American mold." According to the article, "His ideas flow faster than his words, and he expects everyone to keep pace with him. This is due partly to his mental make-up, and to a great extent to his Western academic training. A perfectionist, he is impatient with those who do not match up to his exacting standards." For relaxation, he likes to listen to classical music and read detective fiction. He has written some short stories and poems.

Chandrasekhar once wrote: "In the India of my dreams, no citizen shall have to beg for his next meal; or sleep on the pavements of our city streets, nor live a life of illiterate darkness nor suffer from a curable or preventable disease; nor lead a demoralized life of enforced idleness. The future citizen of this ancient land will walk erect with pride in his past cultural heritage, dignity in his present position as a wanted and valued member of the community, and hope for an even better future of peace and prosperity for his children's children yet unborn into this world."

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CHARLES, PRINCE OF WALES

Nov. 14, 1948- Heir Apparent to the Throne of Great Britain
Address: Buckingham Palace, London, S.W. 1, England

At a time when the relevance of monarchy to the needs of the present is called into question, His Royal Highness, Prince Charles, the heir apparent to the throne of the United Kingdom of Great Britain and Northern Ireland, is being groomed to serve as a link between the 1,000-year tradition of the British Royal house and the modern age. Although it may be years before he ascends the throne, Charles—who was invested as the twenty-first Prince of Wales on July 1, 1969—has been taking on more and more of the royal functions and developing his own personality and style. Observers of Britain's constitutional monarchy say that the Prince is learning his lessons well and may be the best-prepared king ever to sit on the English throne and serve as titular head of the British Commonwealth.

The oldest of the four children of Queen Elizabeth II and Prince Philip, Duke of Edinburgh, Prince Charles—whose full name is Charles Philip Arthur George Windsor—was born on November 14, 1948 at Buckingham Palace, then the home of his grandparents King George VI and Queen Elizabeth. His sister, Princess Anne, was born in 1950, and his younger brothers, Prince Andrew and Prince Edward, were born in 1960 and 1964, respectively. Charles was baptized by the Archbishop of Canterbury on December 15, 1948. From the time Prince Charles was eight months old, until the death of King George VI in 1952, Princess Elizabeth and her family lived in Clarence House, St. James's. There, Charles and his sister were taken care of by two Scottish nannies, Helen Lightbody and Mabel Anderson. According to Dermot Morrah, author of an official biography of Charles, entitled *To Be a King* (Hutchinson, 1968), the Prince vaguely recalls being wheeled about in the park in his pram and being taken on visits to his royal grandparents and to his great-grandmother Queen Mary. He also dimly remembers his mother's coronation as Queen.

On the accession of Elizabeth II to the throne on February 6, 1952, Charles, who at birth was second in succession, became heir apparent. As the sovereign's oldest son, he also automatically became the twenty-fourth Duke of Cornwall, a title that dates back to 1337. In the Scottish peerage, he acquired the titles of Duke of Rothesay, Earl of Carrick and Baron Renfrew, Lord of the Isles, and Prince and Great Steward of Scotland. The duchy that went with his title of Duke of Cornwall consists of 14,000 acres of farming land in the West Country and some valuable real estate in London. The Prince became eligible to receive the full revenue from the property on his twenty-first birthday. Queen Elizabeth ruled in April 1952 that she and her children would be known as the House and Family of Windsor, while Prince Philip was to retain his family surname of Mountbatten.

The Queen and Prince Philip were determined to bring up their children as normally as possible, away from the glare of publicity. The Queen set aside a period each day to devote to them. According to an article in the Toronto *Globe and Mail* (June 28, 1969), in his early years Charles was a "tractable child, already somewhat self-contained and undemanding in his attitude to life." Although Prince Philip has had the most influence in his upbringing, temperamentally Charles appears to be more like his mother and his maternal grandfather.

Charles began his primary education in Buckingham Palace at the age of five. His first teacher, Catherine Peebles, a young Scotswoman, found Charles a patient pupil, good in history and not so good in arithmetic, but ready to apply himself when necessary. Unlike former heirs to the throne, Charles did not get all of his early education within palace walls. In the fall of 1956 he enrolled in day classes at Hill House, a private school in Knightsbridge, London. According to the headmaster, Charles was highly observant, above average in subjects like history and Bible, but poor in mathematics.

In 1957 Charles was sent to Cheam School, an aristocratic preparatory school in Headley, Hampshire, whose alumni include Prince Philip and Sir Winston Churchill's father. The Queen emphasized that no special treatment was to be given her son, and the young prince soon fell into the rather Spartan regimen of British prep school life. He shared a dormitory with nine classmates, worked diligently at such chores as bed-making, dusting, and sweeping, and had to content himself with a meager allowance. Academically, Charles was an average student. It was at Cheam that the young prince discovered his bent for acting, and he played the lead in a school production of Shakespeare's *Richard III*. He also developed a fondness for soccer and captained the school team during his final year, but the team fared poorly under his leadership. As one of his classmates commented in the school paper, "Prince Charles seldom drove himself as hard as his ability and position demanded." While he was attending Cheam, Queen Elizabeth designated him Prince of Wales and Earl of Chester. "When he is grown up, I will present him to you at Caernarvon," the Queen told 30,000 cheering Welshmen during the Commonwealth Games at Cardiff, on July 26, 1958.

Although the Queen may have preferred to send Charles to Eton—where many of England's leading statesmen were educated—it was decided that the Prince should obtain his preparatory schooling at Gordonstoun, an austere private school that included Prince Philip among its graduates. Founded in Germany by Dr. Kurt Hahn and transferred to Scotland's Moray coast after the Nazis came to power, the school emphasizes social responsibility and service to the community. While the school pays deference to academic achievement, its rules stress rugged sports, manual labor, and rigid discipline. The students are required to take two cold showers daily and to adhere to a strict honor system.

On the insistence of his parents, Charles, who entered Gordonstoun in 1962, was shown no favoritism by his teachers and schoolmates. "They found no difficulty whatsoever in telling me off at school, I can assure you," Charles told David Frost in a televised interview in July 1969. "In fact, I felt they did it too much sometimes." Charles was a member of the Gordonstoun cadet force, and in the spring of 1964 he was one of a group of students from the school that underwent sea training with the Royal Navy at Portsmouth.

Although the Royal Family tried to keep the Prince's schooling as unpublicized as possible, two incidents during his stay at Gordonstoun made headlines. On June 17, 1963 he and some friends went on a boat trip to nearby Stornoway on the Isle of Lewis, and they stopped at the local hotel for dinner. To escape from celebrity-hunting tourists, Charles sought refuge in the hotel bar. The fourteen-year-old heir to the British throne, who had never been in a bar before, ordered a cherry brandy, thereby breaking a law that placed the minimum drinking age at eighteen. There were only three other people at the bar, one of them a woman journalist. The next day every paper in England carried the story. "I was all ready to pack my bags and head for Siberia," Charles later recalled. The incident led to the resignation of his close friend and bodyguard, Donald Green.

The other event occurred in the following year, when Charles, finding it difficult to adhere to the school's limitation on pocket money, reportedly sold a notebook, containing some of his compositions, to a schoolmate for about four dollars. The notebook eventually found its way to the West German magazine *Der Stern*, which published the essays. Their appearance caused considerable dismay in palace circles, but the democratic, anti-censorship views that Charles expressed in one of them brought favorable comment in the press.

In January 1966 Charles went to Australia as an exchange student at Timbertop, a rural branch of the Geelong Church of England Grammar School. Located in the foothills of the Victorian Alps, 180 miles from the main school, which is near Melbourne, Timbertop tries to instill self-reliance in its students. During his stay Charles explored the bush country around the campus, went on long hikes in the outback, cooked over campfires, and performed such chores as chopping wood and feeding pigs and chickens. He also visited other parts of Australia and Papua, New Guinea. Charles was put in charge of a younger group of boys, supervising their activities. His schoolmates were friendly, and for the first time in his life he sensed a feeling of relaxed acceptance that had been missing from his other schools. Looking back at his time in Australia, Charles described it as "the most wonderful experience I've ever had."

Returning to Gordonstoun in September 1966, Charles became head boy of his dormitory, Windmill Lodge. The following January he became head boy, or guardian, of the school. Supervising student activities and chores, helping to settle arguments among students, and acting as intermediary between students and teachers, he felt more and more self-confident. According to Leonard Gross, writing in *Look* (April 18, 1967) Charles was chosen for the job "not because he was a powerful student or athlete—he is neither—but because he embodied a number of things about which the school cares more: a reverence for truth, an instinct for service, and an ability to lead by the example of his own standards." Academically he did well in history, Latin, French, and English literature, but his work in mathematics and science left much to be desired. Continuing his acting, Charles played Macbeth in a school production. He also sang in the school choir, played the trumpet and cello with the school orchestra, and took part in the orchestra's recitals at St. Giles Cathedral in Edinburgh.

PRINCE CHARLES

In the summer of 1967 Prince Charles took the entrance examinations for Trinity College, the largest, wealthiest, and intellectually the most highly rated of the nineteen colleges that make up Cambridge University. His grandfather, George VI, had also studied at Trinity. Although Charles did moderately well in the examinations in his elected subjects, history and French, some students protested that he did not measure up to the standards normally required for Trinity students. Charles entered Trinity College on October 8, 1967, accompanied by his equerry, Squadron Leader David Checketts, an officer of the royal household, who remained as the Prince's bodyguard during his stay at Cambridge. Charles soon fell into the easy anonymity of campus life, living in an ordinary suite in one of the newer dormitories.

During his freshman year, Prince Charles majored in anthropology and archaeology—subjects in which he had become interested at Gordonstoun and Timbertop. One of his archaeology professors found that his papers in those disciplines showed "keen insight and enthusiasm." In his second year he majored in history, taking an upper second. He got along well with fellow students. According to one classmate, "He is pleasant and cheerful and very friendly, but he seems to want to get on with his work." He continued to play the trumpet and cello and also learned the electric guitar, and he got his first chance to play comedy in a show called "The Trinity Revue," in which he portrayed fourteen different characters. One of the show's producers said about his performance: "He is a natural mimic with a superb sense of timing. He enjoys acting. I think he *really* enjoys not being himself."

In preparation for his investiture as the Prince of Wales on July 1, 1969, Charles enrolled at the

University College of Wales at Aberystwyth in the spring of 1969 for the study of Welsh history, literature, and language. Not all Welshmen favored Charles's presence or the idea of his forthcoming investiture as Prince of Wales, and several times he was greeted with catcalls and jeers. "I've hardly been to Wales and you can't really expect people to be overzealous about the fact of having a so-called English Prince to come amongst them and be frightfully excited," he said in his first radio broadcast, on March 1, 1969.

Over the years, the Royal Family has gradually groomed the Prince for the day when he is to become King Charles III. Since making his first journey outside of Great Britain in 1954, when he was on a cruise in the Mediterranean, he has visited a number of countries throughout the world, including the United States. From the time he was thirteen he took part in public events at the palace. In 1964 he accompanied his father and sister to the wedding of King Constantine of Greece, and in 1965 he attended Sir Winston Churchill's funeral. When he reached the age of eighteen, in 1966, he became constitutionally of age and succeeded his father as prince-regent designate, becoming head of the six counselors of state who act for Queen Elizabeth when she is out of the country. In October 1967 he accompanied the Queen for the first time to the state opening of Parliament. He has met with Commonwealth prime ministers during their visits to London, and he represented the Queen at the funeral of Australian Prime Minister Harold Holt in Melbourne in 1967. Charles was formally installed by Queen Elizabeth on June 17, 1968 as a Knight of the Garter, a title automatically accruing to the Prince of Wales.

On July 1, 1969, at the 700-year-old Caernavon Castle in northwestern Wales, in pomp and pageantry unknown since the Coronation, Charles was invested Prince of Wales and Earl of Chester by Queen Elizabeth II. He received a standing ovation from the 4,000 guests present as the Queen placed the golden coronet on his head. Speaking in Welsh and English, Charles said that he realized that the demands on a Prince of Wales had changed over the years, but he declared, "I am determined to serve and to try as best I can to live up to those demands, whatever they might be in the rather uncertain future." The ceremony, which was viewed by an estimated 500,000,000 people on television around the world, was universally hailed as a huge success for the British Royal Family. Soon after the investiture Charles toured Wales and was greeted by cheering throngs wherever he went. In August 1969 he declared that when he becomes eligible for the full amount of his income as Duke of Cornwall—estimated at about $480,000 annually—on his twenty-first birthday, he would turn over half that amount to the British treasury.

Prince Charles is slender and stands at five feet eleven inches. He has a rosy complexion, deep-set brown eyes, reddish-brown hair, and jug ears. Basically shy and soft-spoken, the Prince has a sense of humor and a disarming smile, but he lacks his father's incisive wit. A nonsmoker, he rarely drinks anything stronger than champagne. His tutor at Cambridge has called him "extraordinarily normal." A lover of classical music, especially Mozart and Bach, he has an extensive record collection. He likes to read historical biographies, Arthur Conan Doyle, and P. G. Wodehouse. An expert swimmer since childhood, Charles holds a life-saving certificate, and he also sails, rides, shoots, and skis. He is not as good at polo as his father, because his love of animals prevents him from driving his ponies too hard. The Prince drives a red MG sports car and pilots his own plane. He has no steady girl friend, but he has escorted several young women, most of them daughters of friends of the Royal Family, to social affairs.

Asked at what point in his life he first realized that he one day would be King of England, Charles replied, as quoted in *Time* (June 27, 1969): "I think it's something that dawns on you with the most ghastly, inexorable sense. I didn't suddenly wake up in my pram one day and say 'Yippee,' you know. First, I thought of being the proverbial engine driver or something. Then I wanted to grow up to be a sailor . . . and, of course, a soldier. . . . When I started shooting, I thought how marvelous it would be to be a big-game hunter. I went from one thing to the other until I realized I was rather stuck."

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CHAVEZ, CESAR (ESTRADA)

Mar. 31, 1927- Labor union organizer
Address: United Farm Workers Organizing Committee AFL-CIO, 102 Albany St., Delano, Calif. 93215

In the words of the late Robert F. Kennedy, Cesar Chavez, the indigenous, maverick leader of California's grape pickers, is "one of the heroic figures of our time." The self-effacing but charismatic Chavez has dedicated his life to lifting his fellow Mexican-American migratory farm workers out of their long peonage, and in so doing he has achieved the goal that had eluded more orthodox labor leaders for three decades: the effective unionization of farm labor. After a ten-year apprenticeship as an organizer for Saul Alinsky's Community Service Organization, Chavez in 1962 began recruiting the pickers in California's multi-million-dollar grape industry into what is now the United Farm Workers Organizing Committee AFL-CIO, the first viable agricultural union in the United States. The UFWOC has been on strike *(huelga)* since 1965, and by using fasting, marches, and other nonviolent, direct-action tactics borrowed from Alinsky, Gandhi, and the peace and civil rights movements, Chavez has won recognition of his union from the major wine grape growers in the lush San Joaquin, Imperial, and Coachella valleys. Table grape growers have held out against the striking workers by bringing in "scab" labor, but a national boycott of California grapes by consumers sympatheic to Chavez and his cause is cutting into the profits of the growers and may eventually force them to relent. "Most liberals and such," a writer observed in *New York* (December 2, 1968), "would rather eat a cyanide pellet than a California grape these days."

In 1965 the average annual income of laborers in California's $4-billion-a-year farm industry was about $1,350 and 84 percent earned less than $3,100, the poverty line set by the federal government. In the eleven vineyards that have signed contracts or union recognition agreements, the base pay of grape pickers now ranges as high as $2.55 an hour. But in the non-unionized vineyards, which constitute the majority, the base pay is $1.50 an hour, and since the work is seasonal, the annual income usually falls below $2,300. "The vineyard workers . . . are lucky to find more than six months of work in any year," Dick Meister noted in the New York *Times Magazine* (November 17, 1968), "and . . . [few] can afford to keep their children from joining them in the vineyards. Overtime pay, paid holidays, vacations, sick leave, pensions, and unemployment insurance benefits generally are denied them, and those few laws that are supposed to provide them some rudimentary protections are but laxly enforced. Practically nothing is guaranteed them; they can be fired at any time, for any reason." Meister quoted a strike leader: "The work is backbreaking, it is temporary, and it still leaves us almost at the bottom, standing ahead only of even more destitute farm workers in other states."

One of five children, Cesar Estrada Chavez was born on March 31, 1927 on a small farm near Yuma, Arizona where his father eked out a precarious livelihood. Like thousands of other small Dust Bowl farms, the Chavez enterprise failed during the Depression. The family packed a few possessions in its old Studebaker and joined the pathetic cortege of Okies and other desperate migrants following the harvest from crop to crop across Arizona and California.

Chavez grew up in a series of labor camps where home was invariably a tar-paper shack, and he attended more than thirty elementary schools scattered along the family's itinerary. When he dropped out of school he was, theoretically, a seventh grader, but, in practice, he could barely read and write. Only later did he master the three R's.

In a review of John Gregory Dunne's *Delano: The Story of the California Grape Strike* (1967), Martin Duberman summarized in the *New Republic* (December 2, 1967) Chavez's memories of his childhood and youth: "He remembers walking barefoot to school through the mud, fishing in the canals for wild mustard greens to ward off starvation, collecting tinfoil from empty cigarette packages to sell to a junk dealer for a sweatshirt or a pair of shoes. He remembers his parents getting up at 5:30 in the morning during the Depression to go pick peas all day in the fields and then not earn the seventy cents to pay the cost of their transportation. He remembers living under bridges for protection against cold and rain, being forcibly ejected by the police from the 'Anglo' section of a movie theatre, working seven days a week picking wine grapes only to have the contractor disappear with his pay."

CESAR CHAVEZ

"About 1939," Chavez recalled in an interview distributed by the Farm Worker Press, "we were living in San Jose. One of the old CIO unions began organizing workers in the dried-fruit industry, so my father and uncle became members. Sometimes the men would meet at our house and I remember seeing their picket signs and hearing them talk. They had a strike and my father and uncle picketed at night. It made a deep impression on me. But of course they lost the strike, and that was the end of the union. But from that time on, my father joined every new agricultural union that came along . . . and when I was nineteen I joined the National Agricultural Workers Union. But it didn't have any more success than any of the other farm workers' unions." During World War II, in 1944 and 1945, Chavez served in the United States Navy. After the war he returned to migrant farm work, independently of his family, and labored in the vineyards, cotton fields, and fruit orchards of Arizona and California. While working in Delano, California he met and married his wife, Helen, a native of that town.

Saul Alinsky, the Chicago-based self-styled "professional radical" who has spent his life helping poor communities throughout the United States to organize themselves into effective power blocs, turned his attention to the Mexican-Americans of the Southwest in the early 1950's. In 1952 he sent Fred Ross into Southern California to set in motion there the self-help Community Service Organization. Ross, seeking indigenous leaders for the C.S.O., was put into touch with Chavez, who was then working in apricot orchards in San Jose. "He looked to me," Ross has recalled, "like potentially the best grass roots leader I'd ever run into."

At first as an unpaid volunteer and later as a $325-a-month Community Service Organization staff member, Chavez led a successful voter registration drive in San Jose; helped Mexicans and Mexican-Americans in their problems with immigration authorities, police, and welfare boards; and organized C.S.O. chapters in Oakland and in towns throughout the San Joaquin Valley. At first, because he was then frail and boyish looking and lacking in confidence, people tended to dismiss him as a "kid," but he soon learned techniques for recruiting members and developing leaders. "The main thing in convincing someone," he told John Gregory Dunne, "is to spend some time with him. . . . "I [also] found out that if you work hard enough, you can usually shake people into working too, those who are concerned. . . . Then they pass you. . . . They're on their own. . . . I learned to keep away from the established groups and so-called leaders, and to guard against philosophizing. . . . Working with low-income people is a lot different from working with professionals, who like to sit around talking about how to play politics. . . . We found out that the harder a guy is to convince, the better leader or member he becomes."

Chavez also told Dunne: "And I learned quickly that there is no real appreciation. Whatever you do, and no matter what reasons you may give to others, you do it because you want to see it done, or maybe because you want power. And there shouldn't be any appreciation, understandably. I know good organizers who were destroyed, washed out, because they expected people to appreciate what they'd done. Anyone who comes in with the idea that farm workers are free of sin and that the growers are all bastards either has never dealt with the situation or is an idealist of the first order."

In 1958 Chavez became general director of the Community Service Organization. As the C.S.O. grew, it attracted increasing numbers of middle-class liberals until, in Chavez's view, it lost touch with its original radical purpose of mobilizing the poor. To demonstrate his objection to the respectable course the organization was taking, Chavez began appearing at meetings in worker's dress, without coat or tie, and finally he refused to shave or have his hair cut. In 1962, when the C.S.O. convention voted down his proposal that the organization create a farm workers union, he resigned.

Chavez returned to Delano, withdrew his savings of $1,200 from the bank, and with the money launched the National Farm Workers Association. For six months he toured the San Joaquin and Imperial valleys, patiently building up a nucleus of followers in each locality and distributing a mimeographed card with space for name, address, and the amount the worker thought he ought to be paid. There were 80,000 responses to the card, indicating that the workers were aware that their wages of $1 or $1.15 an hour were too low. Chavez was shocked to discover, however, that 95 percent of the people thought that $1.25 would be a fair wage.

While he was building up his fledgling union, Chavez took Sunday ditch-digging jobs and Helen Chavez worked in the fields when she could, but the money they earned was not enough for feeding themselves and their children. Chavez began begging food from the workers he visited on his organizing tours. "It turned out to be about the best thing I could have done," he has recalled, "although at first it's hard on your pride. Some of our best members came in that way. If people give you their food, they'll give you their hearts."

The NFWA grew in strength as workers began coming to Chavez regularly with their grievances. If there was evidence that a grower had cheated a worker, Chavez would bring pressure on the grower either directly or through a priest or lawyer friend. Learning to keep books by reading a government manual on the subject, he and his wife founded a credit union for NFWA members.

By 1965 the NFWA, with 1,700 families enrolled, was strong enough to win pay raises on two occasions from growers in the Delano area. But Chavez felt that the union was not strong enough for a full-scale confrontation with the industry and that it would not be strong enough for at least three more years. His hand was forced much sooner, however. On September 8, 1965 800 migrant Filipino grape pickers belonging to the Agricultural Workers Organizing Committee, a dormant AFL-CIO group, went on strike for higher wages in Delano, and Chavez and the membership of the NFWA joined them. The long *huelga* against the grape growers of the San Joaquin, Imperial, and Coachella valleys had begun.

Knowing that his union was as yet too feeble to survive a long strike without broad-based moral and financial support, Chavez sought and obtained the backing of a national coalition of civil rights groups; liberal clergy (including the Episcopal Migrant Ministry); such publications as the *New York Review of Books* and the *New Republic*; such unions as the United Auto Workers AFL-CIO, which contributed $5,000 a month to support the strikers; and such national political figures as Eugene McCarthy and Hubert Humphrey. The most conspicuous of Chavez's supporters in political life was the late Senator Robert F. Kennedy, for whom Chavez and his *campesinos* mustered support among California's Mexican-Americans when Kennedy was seeking the Presidential nomination.

Rejecting overtures from the Teamsters union, which was favored by the growers and processing workers, Chavez's grape pickers voted to merge with the AWOC under the AFL-CIO banner. The merger took place in July 1966 and an AFL-CIO charter was granted to the new entity, called the United Farm Workers Organizing Committee, two months later. In July 1967 the Teamsters and the UFWOC reached an agreement on their respective jurisdictions. The teamsters would have the right to organize shed workers, canners, and others involved in processing, while the UFWOC would have the right to organize field workers.

In addition to picketing and other traditional strike tactics, Chavez dramatized his cause with such innovations as church meetings; sing-ins; a bilingual traveling theatrical troupe; a 300-mile march from Delano to Sacramento in which the original contingent of sixty-five grape pickers was swelled by 10,000 sympathizers; and a twenty-five-day fast by Chavez. One of his motivations in fasting was to emphasize, for members as well as outsiders, the nonviolent nature of his movement.

Early in the struggle the UFWOC won contracts from eleven major wine grape growers, including Schenley Industries, the DiGiorgio Corporation, the Christian Brothers' Mont La Salle Vineyards, the Jesuits' Los Gatos Novitiate Winery, and the Gallo Winery. The Schenley contract increased the minimum wage from $1.40 to $1.75 per hour and provided for a union hiring hall, union shop, dues check-off, reporting and stand-by pay, and paid vacations, and it included a no-strike, no-lockout pledge. At DiGiorgio, beginnings were made in unemployment insurance and health and welfare provisions. Karen S. Koziara of the United States Department of Labor has noted: "Even the growers who at first were most adamant in their opposition to collective bargaining have found that living with the union is not as difficult as they had anticipated. . . . Relations between the union and the growers matured and became fairly harmonious once the contracts were signed."

The table (or dessert) grape growers were another matter. Ninety percent of the table grapes consumed in the United States come from California, and 30 percent of the California crop, or 180,000 tons annually, is picked by 5,000 workers in a 400-square mile area around Delano. The largest of the table grape growers is Guimarra Vineyards, covering 5,000 acres near Delano. The strike against Giumarra was rendered ineffective by a court order permitting the importation of *bracero* strike-breakers from Mexico, and a boycott directed specifically against the Giumarra grapes was frustrated when other growers began allowing Giumarra to market its grapes under their labels. Chavez had no alternative but to take on the whole industry and, as he put it, make "the grape itself . . . a label."

The blanket boycott of all California grapes was begun in the spring of 1968. Two hundred UFWOC members, on salaries of $5 a week, fanned out across the United States and Canada to mobilize consumer support in more than thirty cities. The mayors of New York City, Boston, Detroit, and St. Louis directed their municipal purchasing agents not to buy California grapes, and major grocery chains in Cleveland, with the encouragement of Mayor Carl B. Stokes, displayed pro-boycott signs. By the beginning of August, according to one report, California table grapes had all but disappeared from the New York and Boston markets, and in August 1968 a spokesman for the California grape growers told a reporter for the *Wall Street Journal* that the boycott had cost the industry about 20 percent of its market nationally.

There are 360,000 migratory and semi-migratory farm workers in the United States, and the UFWOC has thus far enrolled 17,000 of them. The Chavez organization, with its family orientation and its ethnic and religious aspects, is outside the mold of traditional labor organizations, and those who know it well describe it as a "cause," a "movement," or a "revolution" rather than a union. "The danger is that we will become like the building trades," Chavez has said. "Our situation is similar—being the bargaining agent with many separate companies and contractors. We don't want to model ourselves on industrial unions; that would be bad. We want to get involved in politics, in voter registration, not just contract negotiation. Under the industrial union model, the grower would become the organizer. He would enforce the closed shop system. He would check off union dues. One guy—the business agent—would become king. Then you get favoritism, corruption. The trouble is that no institution can remain fluid. We have to find some cross between being a movement and being a union. The membership must maintain control; the power must not be centered in a few."

Delano is a town of 13,000 situated under a blistering sun in the lush heartland of the grape industry, 140 miles north of Los Angeles. The headquarters of the United Farm Workers Organizing Committee is a one-storey, two-room adobe house in the Mexican-American barrio in Delano. The building is marked with the symbol of the union, a red and white flag with thunderbird rampant, and Chavez's office is decorated with pictures of Gandhi, Robert F. Kennedy, and Martin Luther King. To cover its expenses, which include the feeding of strikers' families, the union needs $50,000 a month. The largest contributions come from the AFL-CIO, which gives $10,000 a month, and the United Auto Workers, which now contributes $7,500 a month.

Cesar Chavez is short (five feet six inches) and stocky (about 175 pounds), with a shock of jet-black hair falling over a burnished, youthful-looking face that shows traces of Indian ancestry. His eyes have been described as "sad," and John Dunne observed a "messianic quality" in his voice, "which is mesmerizing—soft, perfectly modulated, pleasantly accented [with a slight Spanish inflection]." According to Dunne, Chavez is highly articulate and has a keen sense of humor. In the consensus of all observers, he is an introspective, intense, ascetic person with a will of steel and a reluctance to give orders who evokes in his followers a love, dedication, and loyalty. His typical wardrobe includes a plaid sport shirt, a cardigan sweater, and scuffed shoes. He is a devout Roman Catholic. Chavez and his wife, Helen, whom reporters describe as a remarkably stalwart woman, have eight children.

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CHEVALIER, MAURICE (shē-văl′ yā)

Sept. 12, 1888- French actor; singer
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1948.

On November 9, 1967, at a press conference in Toronto, Maurice Chevalier officially announced that he would retire in the fall of 1968. The time he chose would coincide not only with the finish of a world tour in his one-man show but also with the celebration of his eightieth birthday. Three weeks at the Théâtre des Champs-Élysées in Paris constituted his final stand. After the closing performance on October 20, 1968 he quieted his cheering audience and, as if anxious to assure its members that his plan to retire had been no ploy to boost box office receipts, he said, "You've just seen the last recital I'll ever do on any stage."

Chevalier's career began when he was twelve, in the cafés and music halls catering to the Parisian working class. While still in his early twenties, he partnered the legendary Mistinguett at the Folies-Bergère. Later, going it alone, he consolidated his talents as singer, dancer, and comedian on the stage, in motion pictures, and on television. In doing so, he created the image that still clings to him—that of the debonair man in the straw hat, who symbolizes the City of Light to audiences throughout the world. He retains his rank as the most popular entertainer France has produced in the twentieth century.

Maurice Auguste Chevalier was born in the Menilmontant section of Paris on September 12, 1888, the ninth child of Victor Charles Chevalier, a house painter, and his wife Josephine. Because her husband squandered most of his wages on drink, the mother bolstered the family finances as a lace maker. In his autobiography *With Love* (Little, 1960), Maurice Chevalier tells how, when he was eight, on a night that "seemed no different from others before it," his father directed a drunken stream of abusive language at Mme. Chevalier, then "staggered to the door, slammed it behind him, and never came home again."

By that time, death had reduced the number of children in the Chevalier household from ten to three. Fortunately for their mother, the survivors were male, and the two older sons, Charles and Paul, were already working as, respectively, a house painter and a metal engraver. The money they contributed, added to her own earnings, enabled her to keep the family together, but, on reaching twenty, Charles married and moved away. Mme. Chevalier bore her increased burden of responsibility bravely until her health failed and she had to be hospitalized.

Maurice Chevalier was consigned to the Children's Aid Society, in whose almshouse he stayed for the duration of her illness. Then, happily, he and his brother Paul were reunited with their beloved "La Louque." After completing his compulsory formal education, ten-year-old Maurice decided that he wanted to be an acrobat, and spent most of his free time rehearsing routines at the Arras Gymnasium, accompanied in the evenings and on holidays by Paul, with whom he hoped to form a team. Instead he became an apprentice at the metal-engraving concern for which Paul worked. His thoughts constantly strayed, for his dream of becoming an acrobat refused to die. The youngster's abstractedness was noted by the boss who, when his warnings to pay attention were disregarded, discharged him.

At the Cirque d'Hiver, the manager agreed to give Chevalier a trial run and he joined a trio of acrobats readying an act for presentation there. While practising with them, however, his foot slipped and he fell. His mother decreed that he be content with a less dangerous occupation, and he tried a succession of "safe" trades, including those of carpenter, electrician, paint merchant's clerk, and factory hand. But no employer could tolerate his absentmindedness. Although he had abrogated his dreams of glory as an acrobat, he still wanted to become an entertainer, and he decided to make his next foray into show business as a singer. He was twelve—and small for his age—when the owner of Les Trois Lions, a cafe in the Menilmontant district, allowed him to sing two songs in the back room on Amateur Night.

That first public appearance turned out to be an unmitigated disaster. Chevalier was so afflicted with stage fright that he froze into a rigid posture, kept his eyes fastened on the ceiling, and sang in one key while his accompanist played in another. He got through the ordeal and returned the following week with his nerves under control. In December 1901, with innumerable Amateur Nights behind him, he was ready for his professional debut: a week's engagement at the Casino de Tourelles.

Billed as "Little Chevalier, miniature comic," he developed an act that more than satisfied a music hall clientele unaccustomed to subtlety. His absurd hats, clownish makeup, coarse gestures, and obscene slang did not encumber his progress until, aspiring to the boulevard circuit, he sprang it on the fashionable crowd at the Petit Casino. They were revolted, and he gradually refined his style. After six months in the chorus of a revue entitled *Satyre Bouchonne*, Chevalier signed for a tour of the provinces, and he was enthusiastically received in Marseilles and other cities.

A stint at the Eldorado in Paris brought him his big break: a three-year contract with the world-renowned Folies-Bergère. Just before his second season began, he learned that a long-time idol of his, Mistinguett, had been hired to star in the show. Their number together, called "La Valse Renversante," cast them, prophetically, as lovers. Not once, however, during the decade in which they were so closely associated was the subject of marriage broached. According to Chevalier, "to limit her loyalties and bind them into matrimony would have been as unnatural as trying to wed the wind."

Drafted into the French Army in 1913, Chevalier underwent his basic training at Belfort. Later he was transferred to Melun, the headquarters of the 31st Infantry Regiment. His experience of combat was cut short when he suffered a serious shrapnel wound in a battle with the Germans at Cutry. Then, along with hundreds of other French soldiers who had been captured, he was sent by cattle car to Alten Grabow, a huge prisoner-of-war camp a few hours west of Berlin. His internment there dragged on for twenty-six months until an exchange-of-prisoners pact negotiated by the Red Cross gained him his release in the autumn of 1916.

Home again in Paris, Chevalier discovered that he had lost his zest for his career, and he felt uncertain as to whether he should revert to the fairly broad comic delivery that had been his prewar trademark, or continue experimenting, as he had done while in the Army and stationed at Belfort, with fashionable garb and a more sophisticated manner. Unwisely, he chose the former and his comeback, at a music hall in Montparnasse, elicited a lukewarm response. So did a subsequent tour of the provinces, and not until he and Mistinguett were paired again by the Folies-Bergère (and acclaimed once more by the Paris public) was Chelier's confidence in himself as a performer restored.

But the association with Mistinguett did not endure, principally because, after sharing three triumphs in a row, he was growing tired of his unchanging status as "her junior partner on stage." So, in February 1919, Chevalier struck out on his own, journeying to London at the invitation of Elsie Janis, who was then starring in a revue, *Hullo, America,* that she persuaded him would benefit from his charm. The language barrier was no problem, since, at Alten Grabow, he had learned to speak English from one of his fellow prisoners, a British sergeant. The critics mildly approved the French import and he remained in the cast for three months. The producer of *Hullo, America* owned a theatre in Paris and he next engaged Chevalier to appear in an elaborate revue there, but it was a resounding failure.

No sooner had the revue's closing notice been posted than the management of the Casino de Paris proposed that he and Mistinguett join forces once more, and Chevalier accepted the offer, with the stipulation that his billing be enlarged. Reluctantly Mistinguett consented and the show entered rehearsal, but their old image as the "ideal couple" had been dealt a fatal blow. Their former perfect rapport had turned to open rivalry. When Mistinguett left the Casino to perform elsewhere, Chevalier stayed, starring in three successive shows. It was in the last of them that he decided to do his solo number attired in a tuxedo. Searching for a "lighthearted" hat to minimize the formality of his clothes, he hit upon the idea of a straw "boater." It soon became his trademark.

An operetta called *Dede* provided Chevalier with his next vehicle. On the night of its première, to nobody's surprise, he sang and danced beguilingly; what amazed the audience was his abrupt emergence as an uncommonly skilled actor. *Dede* enjoyed immense popularity in Paris, running for two whole seasons, and, encouraged by his American friends Douglas Fairbanks and Mary Pickford, Chevalier decided to attempt an English-language version on Broadway, with New York theatrical impresario Charles B. Dillingham as its producer. However, the pressures of his career brought about a mental breakdown, and he had to abandon the project. On his doctor's advice, he then repaired to a rest home in the tiny town of Saujon.

MAURICE CHEVALIER

Slowly Chevalier underwent a cure for his suicidal depressions. A comfort was the frequent presence at his side of Yvonne Vallée, a young dancer who had been in the cast of *On High,* the show which, as *Dede* was nearing the end of its run, Chevalier's Paris producer had rushed into rehearsal. The amount of work involved in mounting the production had proved too much for Chevalier, and he resisted the idea of returning to the stage until, after many months of recuperation at Saujon, his doctor found it necessary. Once again he toured the provincial music halls as a preliminary to Paris.

On the opening night of a four-week stand at the Empire in Paris the audience gave Chevalier a tumultuous reception and, as the doctor at Saujon had foreseen, it completed his recovery from melancholia. When the evening was over, he said to Yvonne Vallée, who had been watching from the wings, "The best is still ahead." The "best" consisted of three consecutive years as the headliner at the Casino de Paris; a revue, *White Birds,* that opened at His Majesty's Theatre in London on May 31, 1927; marriage to Yvonne Vallée on October 10, 1927; and, one year later, a Hollywood contract with Paramount Pictures.

For Paramount, Maurice Chevalier made ten films: *Innocents of Paris* (1929); *The Love Parade* (1929); *Paramount on Parade* (1930); *The Big Pond* (1930); *The Playboy of Paris* (1930); *The Smiling Lieutenant* (1931); *One Hour with You* (1932); *Love Me Tonight* (1932); *A Bedtime Story* (1933); and *The Way to Love* (1933). Switching his allegiance to Metro-Goldwyn-Mayer, he took the male lead in a screen version of *The Merry Widow* (1934) directed by Ernst Lubitsch. Then MGM lent him to Darryl F. Zanuck for his production of *Folies-Bergère* (United Artists, 1935). A dispute with MGM production chief Irving G. Thalberg over who deserved top billing, Chevalier or Grace Moore, in a movie they were scheduled to make together, induced the Frenchman to pull up stakes and sail for home in 1935.

That same year, on the grounds of incompatibility, Yvonne Vallée secured a divorce.

In 1937 Columbia Pictures handled the American release of *The Beloved Vagabond,* one of two pictures (the other was René Clair's *Break the News*) that Chevalier made in Great Britain. From the cinema industry of France came *With a Smile* (1939), *The Man of the Hour* (1940), and *Personal Column* (1941). After the Nazis invaded France, the only news of Chevalier reported in the American press was an ugly rumor that he had collaborated with the enemy. To that charge, his friends in the United States lent little credence, and they were gratified when, in 1944, the accusation was most emphatically disproved.

Actually Chevalier had spent all but a few weeks of the war years in seclusion with his companion Nita Raya in various sectors of the unoccupied zone. He was anxious not to draw attention to himself because Miss Raya was Jewish; he was worried, too, about her parents' safety, and managed to unearth a hiding place for them in Nice. Twice he complied with German demands that he sing at the Casino de Paris; and once, in exchange for the release of ten French prisoners, he entertained at Alten Grabow. The Nazi propaganda machine naturally capitalized on those appearances, while Chevalier's function as a kind of mailbox for members of the Resistance went unsuspected.

Since the end of World War II, Maurice Chevalier has accomplished the feat—remarkable for a performer previously identified with romantic roles—of aging gracefully. *Le silence est d'or* (retitled *Man about Town* when it was shown in the United States in 1947) gave him his first opportunity to project a more mature image. Besides winning the Grand Prize at the Brussels Film Festival in 1947, the picture received a similar honor at the Locarno Film Festival where, in addition, it earned top awards for René Clair, who had directed, and Chevalier, its star. From then on, his screen assignments fell into the character category: as Audrey Hepburn's father in *Love in the Afternoon* (Allied Artists, 1957); as Louis Jourdan's ex-womanizing uncle in *Gigi* (MGM, 1958); as Rossano Brazzi's uncle in *Count Your Blessings* (MGM, 1959); as a philosophic old judge in *Can-Can* (20th Century-Fox, 1960); as Sophia's Loren's father in *A Breath of Scandal* (Paramount, 1960); as Panisse, the elderly harbor merchant in *Fanny* (Warner Brothers, 1961); as the guitar-strumming village priest in *Jessica* (United Artists, 1962); as an amiable French professor in the film version of Jules Verne's fable *In Search of the Castaways* (Buena Vista, 1962); as Sandra Dee's grandfather in *I'd Rather Be Rich* (Universal, 1964); as a has-been actor in *Panic Button* (Gorton Associates, 1964); and as the genial Father Sylvain in *Monkeys, Go Home* (Buena Vista, 1967). In both *Pepe* (Columbia, 1960) and *A New Kind of Love* (Paramount, 1963) Chevalier appeared briefly as himself.

On his many television appearances, both as guest star and as star of specials, the role that Chevalier usually played was also that of himself. The specials included *The Maurice Chevalier Show* over NBC-TV on December 4, 1955 and May 20, 1956; a one-man show over CBS-TV on February 4, 1960; and *The World of Maurice Chevalier* over NBC-TV on February 22, 1963. He had his own series, *Maurice de Paris,* over French television in 1962. He narrated the awards presentation of the Academy of Motion Picture Arts and Sciences in 1956, appeared on *The Bing Crosby Show* on March 20, 1961; on *April in Paris* over NBC on October 27, 1963; on the *Bell Telephone Hour* over NBC in December 1963 and on *Hollywood Palace* over ABC in October 1964, among many other guest appearances. His most recent appearance was with Diahann Carroll as costar in a program of songs called *C'est La Vie* over ABC-TV on February 23, 1967. Between his movie and television stints Chevalier traveled widely in his one-man show, sustaining with no apparent effort what he has described as his lifelong "love affair" with audiences.

In the spring of 1959 the Academy of Motion Picture Arts and Sciences bestowed a special award on Chevalier, citing "his contributions to the entertainment world for more than half a century." His other honors include the Croix de Guerre (1917); the Order of Leopold, bestowed on him by Belgium in 1943; the Légion d'Honneur (1938); and the Ordre Mérite National (1964).

Maurice Chevalier is five feet ten inches tall. His blue eyes have kept their clarity and sparkle; his hair, though white, is still abundant, his body trim. His handsome green-shuttered house on the outskirts of Paris houses canvases by such artists as Cézanne, Renoir, and Utrillo. In the sixty-third anniversary edition of *Variety* (January 8, 1969), Chevalier placed a full-page ad, the text of which reminded readers that, while he might have stopped doing one-man shows on the stage, he hoped to remain active on international television and also on the big screen.

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CHISHOLM, SHIRLEY (ANITA ST. HILL) (chiz'əm)

Nov. 30, 1924- United States Representative from New York; educator
Address: b. 1108 Longworth House Office Bldg., Washington, D.C. 20515

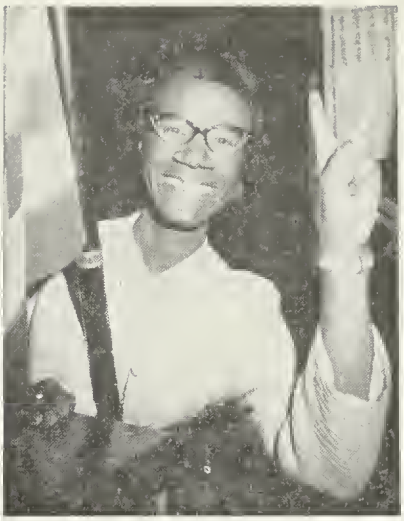
"I am an historical person at this point and I'm very much aware of it," Shirley Chisholm acknowledged in a Washington *Post* interview a few months after taking her seat, in January 1969, in the United States House of Representatives as the first black woman ever elected to Congress. Her constituency is the newly drawn Twelfth New York Congressional District, whose center is Brooklyn's impoverished Bedford-Stuyvesant ghetto. Mrs. Chisholm is a specialist in early education and child welfare who entered politics more or less by public demand in 1964 when she ran successfully for the New York State Assembly on the Democratic ticket. An articulate, straightforward champion of the rights of disadvantaged blacks and Puerto Ricans and of women, she derives her power from "the people," as she has often pointed out, rather than from the regular party organization. Her close identity with her community won her an upset victory over the Republican-Liberal candidate James Farmer, a nationally prominent civil rights leader, in the race for the House in November 1968.

A native of the district she represents, Shirley Anita St. Hill Chisholm was born to Charles Christopher and Ruby (Seale) St. Hill in the Bedford-Stuyvesant section of Brooklyn, New York on November 30, 1924. Her father, an emigrant from British Guiana (now Guyana), worked as an unskilled laborer in a burlap bag factory. Her mother, who had been born in Barbados, was employed as a seamstress and a domestic. To save money for their children's education her parents sent three-year-old Shirley and later her three younger sisters to Barbados to live on the farm of her grandmother, Mrs. Emmeline Seale. "She really made an impact on my life," Shirley Chisholm recalled in an interview with Helen Dudar for the New York *Post* (June 22, 1968). "She was a very stern and determined person who constantly preached from morning to night the virtues of pride, courage and faith."

By the time that Shirley Chisholm returned to Brooklyn, at the age of eleven, she had acquired a British elementary school education and a West Indian rhythm of speech that has never left her. She graduated from a girls' high school in Brooklyn and then entered Brooklyn College on a scholarship to major in sociology. Because of her skill in debating, for which she won prizes, some of her professors encouraged her to consider a career in politics. After taking her B.A. degree *cum laude* at Brooklyn, however, she taught in a nursery school and studied at Columbia University to earn an M.A. degree in elementary education.

Later, as the director of the Friends Day Nursery in Brownsville and, from 1953 to 1959, of the large Hamilton-Madison Child Care Center in Lower Manhattan, she became a recognized authority on early education and child welfare. She also put to full use the courses she had taken in Spanish and acquired fluency in that language in communicating with her many Spanish-speaking pupils and their parents. An advocate of early formal schooling, she told Helen Dudar, "I know that eye muscles are not developed enough for reading or finger muscles are not developed enough for writing, and I say baloney. Because I learned to read when I was 3½ and I learned to write when I was 4."

From 1959 to 1964 Mrs. Chisholm was an educational consultant in the division of day care of New York City's bureau of child welfare. For some years she was also intensely involved in community and civic activities, serving, for example, as a member of the board of directors of the Brooklyn Home for Aged Colored People and becoming prominent in such organizations as the Brooklyn branch of the NAACP (National Association for the Advancement of Colored People).



SHIRLEY CHISHOLM

Meanwhile, in the behind-the-scenes participation in the functions of the Democratic Women's Workshop, the League of Women Voters, the Bedford-Stuyvesant Political League, and other local groups, Mrs. Chisholm also laid the foundation for her political career by establishing a solid reputation for trustworthiness within the black community. Outspoken and independent-minded, she was never a favorite of the Democratic machine, and her decision to run for an elective office did not come at the urging of the party leaders. She has reiterated in press interviews that when she campaigned for the New York State Assembly in 1964, it was because the people went directly to her and asked her to represent them: "The people wanted me."

Shirley Chisholm's victory at the polls in 1964 made her the first black woman from Brooklyn to serve in the Assembly. (Mrs. Bessie Buchanan of Harlem was the first black woman ever elected to the Assembly.) Because of reapportionment of her district, Mrs. Chisholm had to campaign for reelection in 1965 and 1966, and she used both occasions to demonstrate her vote-getting strength.

In her article "This Is Fighting Shirley Chisholm," in the New York *Times Magazine* (April 13, 1969), Susan Brownmiller quoted Assemblyman Albert H. Blumenthal's impression of Mrs. Chisholm: "Unlike other women in the Legislature, she was never afraid to jump into a debate. Shirley was never hysterical, she never flailed. She knew what she wanted to say and she said it well. She wasn't quick to make up her mind, but when she did, you couldn't blast her out of it." Her record of achievement in Albany included legislation providing for publicly supported day-care centers and for unemployment insurance for domestic workers. She was particularly responsible for the passage of a bill creating the program known as SEEK (Search for Elevation, Education and Knowledge), which enables black and Puerto Rican students lacking necessary academic requirements to enter state universities and receive remedial training.

The fifty-fifth Assembly district, which Mrs. Chisholm represented in the state legislature, became part of the new Twelfth New York Congressional District, created in early 1968 by court-ordered reapportionment. Bedford-Stuyvesant is the core of the Twelfth District, which also includes parts of Bushwick, Greenpoint, Williamsburg, and the more prosperous Crown Heights. Blacks and Puerto Ricans make up about 70 percent of its population.

The first to file as a candidate for the Democratic nomination of United States Representative of the Twelfth District, Shirley Chisholm was joined in the primary of June 1968 by two other Negro contestants—Dolly Robinson, a former labor leader, and State Senator William C. Thompson, reportedly the preferred candidate of the Brooklyn Democratic organization. Mrs. Chisholm, who ran under the slogan "Unbought and Unbossed," has maintained that she had to beat the political machine to win the primary. Much of her support came from women, some of whom conducted a door-to-door campaign on her behalf. Her victory, by a margin of 788 votes, has also been attributed in large part to her ability to address Puerto Rican audiences in Spanish.

At the Democratic National Convention in Chicago later in the summer of 1968, Mrs. Chisholm was chosen by the New York delegation to replace Edna F. Kelly, a former Brooklyn Representative in Washington, as the state's National Committeewoman. The prestige of that post, however, was probably a somewhat insignificant asset in her fight against James Farmer, the Republican-Liberal candidate for the House of Representatives seat. As the former chairman of CORE (Congress of Racial Equality), Farmer had a nationwide reputation in civil rights activity. Not at all cowed by the challenge of "the national figure," as she liked to call Farmer, Shirley Chisholm asserted with confidence throughout the campaign that she would win the election because the people of Brooklyn knew her personally and realized that she understood their problems; Farmer, a resident of Manhattan, would be resented as an interloper.

Both Mrs. Chisholm and Farmer campaigned on bread-and-butter issues, on the district's needs in employment, housing, and education. Both favored decentralized, local control of schools, a burning issue in the community, and opposed the role of the United States in the Vietnam war. Farmer's celebrity and his arguments for the advisability of a "strong male image" in Washington could not overcome Mrs. Chisholm's advantage of running on the Democratic ticket in a district whose 91,000 voters were about 80 percent Democratic. In the election of November 5, 1968 "Fighting Shirley" defeated Farmer by a margin of 2½ to 1.

"It's sad, really; it should have happened years ago," Shirley Chisholm said when commenting in a press interview on the fact that a black woman had finally been elected to Congress. She also announced that she did not intend to be "a quiet freshman Congressman." An opportunity to speak out emphatically came soon after she had taken her seat in January 1969 as a member of the Ninety-first Congress. She had made known her preference to serve on the House Education and Labor Committee or some committee concerned with urban affairs or, since she is interested in the African nations, with foreign affairs. When she was posted to the forestry and rural villages subcommittee of the Agriculture Committee, she protested indignantly before a closed caucus of Democratic House members.

"Apparently all they know here in Washington about Brooklyn is that a tree grew there," she remarked in a statement issued after the caucus. "Only nine black people have been elected to Congress," she pointed out, "and those nine should be used as effectively as possible." She went on to attack the House of Representatives' "petrified, sanctified system of seniority," which is of major consideration in deciding committee appointments. In a possibly unprecedented backtrack, the Ways and Means Committee scratched her name from the Agriculture Committee and placed it on the Veterans Affairs Committee, which does have a degree of relevance to her constituency.

In a stirring maiden speech on the floor of the House of Representatives on March 26, 1969, Mrs. Chisholm declared that she would vote against any defense appropriation bill "until the time comes when our values and priorities have been turned right-side up again." Among the measures sponsored by other Congressmen that she supported during her first few months in Congress were a $30 billion-a-year Full Opportunity bill and proposals to create a study commission on Afro-American history and culture, to enlarge the powers of the Department of Housing and Urban Development, and to establish a Department of Consumer Affairs at a full Cabinet level. She cosponsored a bill calling for a 90 percent federal reimbursement of state welfare programs, and she has said that she intends to introduce legislation to revamp the antipoverty program, making it a massive job-training undertaking that would provide for coordination of available jobs with specific training. She also wants to make it possible for a program such as SEEK to be operated nationally.

True to her reputation as a political maverick, Shirley Chisholm crossed party lines in the summer of 1969 to endorse John V. Lindsay, who was seeking reelection to the office of Mayor of New York City as a Liberal candidate. "I consider myself a part of the new politics as represented by Julian Bond and John Conyers," she once avowed, as quoted in *Ebony* (February 1969). She has also said that she has been "able to communicate with many black militants," even though she may differ with them on an approach to solving problems and deplores their frequent disregard of organization. With much the same sense of dedication of Susan B. Anthony and other suffragist heroines of her childhood, Mrs. Chisholm has urged women to "move into politics on a leadership level."

Shirley Chisholm has several awards that predate her election to Congress, including the designation of Alumna of the Year 1957 by the *Brooklyn College Alumni Bulletin*, an award for outstanding work in the field of child welfare presented in 1957 by the Women's Council of Brooklyn, and the 1965 Woman of Achievement Award of Key Women, Inc. She was the recipient in 1969 of the Sojourner Truth Award of the Association for the Study of Negro Life and History and of a Russwurm Award of the Newspaper Publishers' Association. In May 1969 she declined an honorary Doctorate of Humane

Letters degree from Pratt Institute because its Brooklyn campus had shortly before been the scene of demonstrations by black students, with whose demands she agreed in part. She is a member of the National Association of College Women and Key Women, Inc., among other organizations. Her church is the Methodist.

Within a few months after her election Mrs. Chisholm had received some 3,000 invitations to lecture or make public appearances in almost every state of the country. Although she said that she wanted to get out of the limelight and concentrate more fully on the problems of her constituents, she did accept many requests. She addressed the graduating class of Douglass College in June 1969 and agreed to join four other visiting lecturers in a special Great Scholars program conducted at Southampton College in the summer of 1969. She also spoke at the annual conference of the Urban League in New York in July 1969 and the following month at a forum of the New School for Social Research. On the latter occasion she said that she had encountered "harsher criticism" in fighting for the rights of women than in fighting for Negro rights.

Since October 8, 1949 Shirley Chisholm has been married to Conrad Q. Chisholm, now an investigator with the New York City Department of Social Services, who has given her much encouragement and practical help in her campaigns. She and her husband regularly vacation on the island of Jamaica, of which Mr. Chisholm is a native. Their home is a recently purchased house on Brooklyn's St. John's Place. Decorating her new home is one of Mrs. Chisholm's hobbies. She enjoys housework, particularly ironing, which gives her time to think. Reading and playing the piano are among her favorite forms of relaxation, and her smart grooming testifies to her interest in clothes. In earlier years she was a contest-winning amateur ballroom dancer.

Although somewhat frail-looking, Shirley Chisholm is a woman of distinct presence. She stands five feet four inches tall and normally weighs about 115 pounds, but during her 1968 campaign her weight dropped to 96 pounds, partly as a result of a surgical operation from which she was then recuperating. Her voice, on occasion, is said to take on a messianic ring. Impatient with self-effacement and pretentiousness, she radiates an unabashed self-confidence in her mission of helping the disinherited millions to share in what she terms "the so-called American dream."

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CLAIBORNE, CRAIG

Sept. 4, 1920- Gastronomist; journalist
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The gastronome most feared by restaurants and most loved by chefs in New York City is a quiet, harmless-looking professional eater named Craig Claiborne. When Mississippi-born Claiborne became food editor of the New York *Times* in 1957, restaurant reviews in American newspapers and magazines were little more than public relations pap calculated more to gratify big advertisers than to inform consumers. Breaking from tradition, Claiborne set about sampling restaurants of both low and high cuisine and reporting his experiences in each with audacity and candor. As more and more readers reached the state of affluence conducive to an interest in gourmet dining, restaurant-hopping critics of Claiborne's calibre were added to the staffs of newspapers throughout the United States. "Some of the old style still survives," a writer for *Newsweek* (January 13, 1969) has reported. "But . . . authentic restaurant critics are flourishing. The most influential of them all is Claiborne."

The *Times* food editor's evaluation of 700 eating places may be consulted in the *New York Times Guide to Dining Out in New York* (Atheneum), a perennial best seller first published in 1964 and regularly revised since then. The *New York Times Cook Book* (Harper, 1961), compiled by Claiborne, has sold over 200,000 copies. His *New York Times Menu Cook Book* is also a best seller.

Craig Claiborne was born in the rural Delta town of Sunflower, Mississippi on September 4, 1920 to Lewis Edmond Claiborne, a devoutly Methodist, relatively impecunious plantation owner, and Mary Kathleen (Craig) Claiborne. The mother was, as Gay Talese has noted in his book about the New York *Times, The Kingdom and the Power* (1969), "a veritable Southern belle" and "a fantastic cook" whose culinary skill was once celebrated in an article in *Liberty* magazine. In his insider's view of people and politics at the *Times,* Talese, a former reporter for the newspaper, wrote of Mrs. Claiborne: "Though her family was prosperous, there had been drinking problems bordering on alcoholism not only among her kin but also among some of their friends —and as a result she would never allow whiskey in her own house except at Christmas time, when she made eggnog heavily spiked with bourbon, and she was not above soaking bourbon into the fruitcake."

With his sister, Augusta, and his brother, Lewis Edmond (now deceased), Claiborne was raised in Indianola, Mississippi, where his mother turned the family's rambling home into a boardinghouse. "Young Craig Claiborne learned whatever he learned about the facts of life from Negro nurses," Gay Talese noted. "His mother, when she was not cooking or otherwise supervising the house, was usually playing bridge. At Indianola High School, he was shy and unathletic, and the football coach—who was also the mathematics instructor—called him a sissy one day in front of the class, and even now Craig

CRAIG CLAIBORNE

Claiborne cannot cope with arithmetic." At home, according to Talese, Claiborne felt a "sense of suffocation . . . in the house dominated by his mother, whom he alternately adored and despised, and with whom he would ultimately compete [in cooking]—and surpass."

In early adolescence Claiborne was, if his own description is accurate, "a child idiot . . . a one-hundred-pound weakling" who sought creative release in the writing of stories and poems. After essaying premedical studies at Mississippi State College (1937-39) and finding them uncongenial, he transferred to the University of Missouri, where he majored in journalism and took his B.A. degree in 1942. During World War II he served in the United States Navy. At the end of the war he was, as he told Gael Greene in an interview for *Look* (August 20, 1968), "a psychological mess. Nothing meant anything to me. I only knew that I liked to cook and I liked to write."

After the war Claiborne worked in public relations, first in Chicago—for Don McNeill's ABC network radio show the *Breakfast Club,* and for the Merchandise Mart—and later in New York. He recalled in an interview with W. H. Manville for the *Saturday Evening Post* (December 14, 1968): "New York had always scared me. . . . I've always been small and insignificant, and in those days I didn't have whatever little assurance a lot of psychoanalysis and being food editor of the *Times* have given me. . . . Part of my job was to take food editors out to lunch and try to persuade them to write about our clients' products. In those days I'd usually go to the Colony. . . . They never remembered me—or pretended not to—and always gave me a terrible table. Most people are intimidated by a place like the Colony, and I was no exception. I knew even in those days that you have to have a touch of arrogance to run a great restaurant. So I was too shy to complain."

Except for the occasions covered by his expense account, Claiborne could not afford to eat in the distinguished restaurants. "I decided that if I wanted to eat good food I'd have to cook it myself," he told Jack Ryan in an interview for the *Delta Review* (Spring 1966). "The more I tried the more hooked I became, and it's never worn off." His sister abetted his progress in the culinary arts by presenting him with such gifts as cook books, chafing dishes, and braces of wild ducks.

According to Gay Talese, Claiborne first "felt the culinary calling" in 1949, when, as a passenger aboard the French liner *Ile de France,* he was served fillet of turbot princesse. "As he later described it to a friend, it was a little like getting religion, or, more exactly, it was the *dépucelage* of a palate," Talese wrote. "Previously he had done much of his own cooking, but now he had savored cooking as an art, and he began to contemplate a career that would somehow combine cooking and writing and earning a living."

Other sources do not square with Talese on the latter point. According to W. H. Manville, for example, the idea of a vocation combining writing and cooking crystalized in Claiborne's mind when he was serving in the Navy—a second time, during the Korean conflict. In his *Saturday Evening Post* article Manville quoted Claiborne: "One day I found myself sitting on an atoll in the Pacific, with all the time in the world to think about my life. . . . I realized, sitting there, that I had been using the Navy all along as a sort of home and mother—not to grow up. I said to myself, 'OK, here you are, thirty-three years old. What are you going to do when you finally are a big boy. . .?' So I sat on that atoll and thought about some way to combine the two things I liked most, and the answer that came out—to be food editor of the New York *Times*—was so ambitious, I didn't let myself think about it. At that time I only knew a little about a certain kind of Southern cooking, and had never written a professional word in my life."

On the GI Bill—the United States government's educational subsidy for military veterans—Claiborne went to Lausanne, Switzerland in 1953 to study at the École Hôtelière, the professional school of the Swiss Hotel-keepers Association. Supplementing his government check with money earned as a waiter and bartender, he remained in Lausanne a year, earning certificates in table and banquet service and classical French cuisine. In a class of sixty he finished sixth in the service course and eighth in the cooking course.

Returning to the United States, Claiborne settled in New York and took a job as a bartender until, by dint of importunity, he found employment with *Gourmet* magazine. Beginning humbly, as a receptionist at *Gourmet,* he worked his way up to an editorial position. In the meantime he had made the acquaintance of Jane Nickerson, then the food editor of the New York *Times.* Following his return from Lausanne he had called Mrs. Nickerson and brashly asked her, as he recalls his words: "How would you like to interview a young Mississippian who has just graduated from the best cooking school in the world?" She had lunch with him, wrote an article on him and his schooling, and when she resigned from the *Times* in 1957 recommended him as her successor. Turner Catledge, vice-president of the *Times,* interviewed Claiborne and hired him on the spot.

"It was a decision that Catledge did not regret." Gay Talese observed in *The Kingdom and the Power*. "Within a remarkably short time, Craig Claiborne became one of the best-known by-lines on the paper and possibly the most feared customer of restaurants in New York. Unlike his predecessor, whose reportorial eye reflected more the viewpoint of a market browser and homemaker than a critic, Claiborne placed great emphasis on restaurant criticism, eating all of his meals out, including breakfast, and he began publishing in the *Times* a restaurant rating system: four stars for superb, no stars for heartburn. Soon the headwaiters of dozens of restaurants were on the alert for his visit. A few had obtained from mysterious sources small photographs of him, which they posted behind the cash register or in the kitchen. But even with a photograph Claiborne is not easily picked out of a crowd, having no distinguishing characteristics and being neither tall nor short, fat nor thin. He also never makes a reservation in his own name, either appearing without a reservation or using the name of his guest. He prefers dining with at least one other person, and sometimes two or three; this allows him to sample a wide variety of dishes. He will often order for everybody at his table a different dish, and he will taste a bit off each plate. He *never* finishes a single dish, and as a result he keeps his weight to where he wants it."

Claiborne's anonymity was the point of departure for a story on him in *Time* eight years after he assumed his post (October 29, 1965): "The slight man with the crinkled, smiling eyes is not the sort of celebrity for whom the headwaiters snap to attention. When he walks into a Manhattan restaurant, hardly anyone notices. But he notices everything . . . and the higher a restaurant's rating the more demanding he seems to be. Said he of Voisin this year: 'The egg *en gelée* was gross, the shrimp *marseillaise* was overcooked, although in excellent spiced sauce, and the grilled sweetbreads Rose Marie tasted unpleasantly of smoke.' The Colony, he says, can be worse. . . . For his money, the Chock Full O' Nuts sandwich chain rates high indeed—although he reports sadly that during the past two years its frankfurters have gone into a decline."

Claiborne's palate favors Southern cooking (especially fried chicken), spicy Chinese food, Mexican-influenced Southwestern cooking (such as authentic chile), and above all, classical French cuisine. It dotes on custards but abhors marzipan, marshmallow, and iceberg lettuce. But in general his taste is openly eclectic, delighting in good lunch-counter hamburger or delicatessen chopped liver as much as in truffled goose liver or caviar. His chief demand is that food be prepared in an imaginative and exciting way. He finds traditional New England cooking uninteresting, the "stereotyped menus" of most New York Italian restaurants "sad," and "ordinary" French food—with "all that gluey white sauce"—impossible.

Beyond the menu, Claiborne judges restaurants by the politeness of their personnel, the efficiency of their service, and the attractiveness of their décor. He is allergic to piped-in background music, plastic flowers, small wine glasses, and "gross" portions. The crucial element in a great restaurant, in his opinion, is "purveyance—to know what a guest wants before the guest is even aware of it himself." Unfortunately, as the number of Americans affluent enough to patronize the shrines of haute cuisine increases, "purveyance" declines. As Claiborne observed to a writer for *Newsweek* (January 13, 1969): "New York restaurants are all guilty of arrogance. They act as if they are doing you a tremendous favor just serving you. The best known restaurants are enjoying an incredible success. They can charge whatever they want and treat you however they wish."

During the week Claiborne writes three columns for the *Times*. Two are in-depth articles on some aspect of haute cuisine or the people, such as chefs and hosts and hostesses, associated with it. The third, on Fridays, is a set of thumbnail reviews of several restaurants for the guidance of people interested in eating out in New York City. Claiborne has bestowed his ultimate accolade, four stars, upon only eight restaurants, five of them French. His favorites in Manhattan are La Caravelle and La Grenouille. He often travels to other cities in the United States and abroad, sampling cuisine, and his favorite eating place outside New York is the first-class dining room on the S. S. *France*. In addition to his weekday columns, Claiborne presents recipes in the Sunday edition of the *Times*.

Described by the *Newsweek* writer as "trim and dapper," Craig Claiborne is five feet eleven inches tall and weighs about 160 pounds. According to W. H. Manville in the *Saturday Evening Post* article, his dress is "correct and splendid" and he has a "sense of gallantry." Gael Greene in *Look* characterized him as "alternately manic . . . and pensive" and as "a stubborn, impulsive, incorruptible (and disarming) snob."

Weekdays, Claiborne lives in an apartment in Greenwich Village. On weekends he goes to his bayside home in East Hampton, a Tech-bilt house with a professionally equipped kitchen. There he plays the prodigal host to such guests as Pierre Franey, former chef at Le Pavillon, his neighbor and closest friend. "The Franeys are my family," bachelor Claiborne told Gael Greene in his Mississippi drawl. "Their children are my children." At least once a week Claiborne and Franey cook together in Claiborne's kitchen. Sipping vintage champagne or Scotch, Claiborne performs in the kitchen like an actor on a stage, joyously cooking an elaborate but discreetly portioned dinner for his guests. "I'd rather cook than eat," he has confessed. He cooks "purely," in classical French style. He uses no mixes except for an occasional can of tomatoes or consommé.

According to Gael Greene in *Look*, gout gives the highstrung Claiborne an occasional limp, and he sometimes breaks into a rash when answering unfriendly mail. Outside of cooking, his favorite recreation is skiing. He classifies himself politically as an independent, and he does not identify himself with any religious group. So content is he with his job at the New York *Times* that he would not leave "for $100,000, not for $200,000." He told W. H. Manville in the *Saturday Evening Post* interview: "All my life I'd been miserable and anxious and frightened. Now I have everything. All I want is for it to continue." Once asked if there were any misstatement about himself that he wished to correct, Claiborne observed: "I did not say, as the *Saturday Evening Post* alleges, that I want to jump up and down in restaurants and say 'It's me, it's me.' If such a notion had ever entered my head (which it hasn't) I would have said, 'It's I, it's I.' "

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COHEN, LEONARD

Sept. 21, 1934- Canadian author; songwriter; singer
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Long regarded as Canada's finest young poet and revered by a cult of youthful readers in Canada and the United States, Leonard Cohen has lately captured the attention of the mass media and has taken his place in the galaxy of today's pop stars. Cohen's quiet and melancholy song/poems, sung by himself or by others, have been mainly responsible for propelling him into his new prominence. With their minor-keyed melodies and lyrics of love and alienation, they have articulated the thoughts and feelings of many members of the younger generation, and Cohen is now looked upon as one of the major spokesmen of today's youth.

Many of Cohen's lyrics and poems, like the celebrated "Suzanne," his most popular song to date, are dreamlike, private visions laden with eroticism and Christian allusion. His poetry at other times reveals wry twists of thought and language that temper his pervasive romanticism and present the poet as a modern antihero whose many sorrows—as well as his joys—are intimately related to his own inadequacies. Cohen has published five volumes of poetry, including *Selected Poems, 1956-1968,* which provides an overview of his verse thus far. His second novel, *Beautiful Losers,* published in 1966, has met with considerable success, and he has also written short stories.

Leonard Norman Cohen was born in Montreal, Canada on September 21, 1934 into a prosperous Jewish family that lived in the well-to-do Montreal suburb of Westmount. His father, a clothing merchant, died when Leonard was nine. At a socialist camp during the summer of 1950 he learned to play the guitar. "I used it as a courting procedure," he told Jon Ruddy of *Maclean's Magazine* (October 1, 1966). "Probably I got down on my knees to serenade a girl. I was shameless in those days." Evidently he was able to practise a great deal, because a year or so later he was playing the guitar and singing his own songs in one of Montreal's Mountain Street cafés. After graduating from the Westmount Secondary School in Montreal, Cohen enrolled at McGill University. There he majored in English and, although his marks were only average, he distinguished himself by winning the MacNaughton Prize in creative writing. According to Jon Ruddy in his *Maclean's* article, Cohen "was nominated president of the debating union but failed to call a debate." He took the B.A. degree in 1955.

The next year Cohen's first volume of poems, *Let Us Compare Mythologies,* was published by McClelland & Stewart, Ltd., the Toronto publishing house. With their slightly archaic diction and allusions to Jesus Christ, Old Testament figures, and ancient Greek heroes, the poems revealed a sensitive craftsman attempting to weave his own mythology out of the materials of his cultural tradition. After McClelland & Stewart published two more books of Cohen's poetry, *The Spice-Box of Earth* (1961; Viking, 1966) and *Flowers for Hitler* (1964), Cohen came to be considered in many quarters as Canada's most promising young poet. His poetry covered a wide range of subjects, from religion to his inability to take a committed political stance. (Cohen went to Cuba at the time of the Bay of Pigs invasion in 1961, only to discover when he arrived that he could not make up his mind which side to fight on; a poem called "The Only Tourist in Havana Turns His Thoughts Homeward" resulted from the experience.) Many of the poems dealt with love between men and women: celebrations of erotic love, bitter laments on the limitations of love, and wistful reminiscences of love affairs prematurely ended.

Meanwhile, Cohen had halfheartedly tried to serve an apprenticeship in the family business. He also pursued law studies at Columbia University in New York City, but mostly he divided his time between Montreal and the small Greek island of Hydra, living on a family inheritance of $750 a year and the proceeds from his writings, including awards. (In 1960 and 1961 he received a Canadian Council grant and in 1964 he was awarded the Quebec Prize for Literature.) Cohen's unconventional life style—his experiments with LSD and other drugs, adventures with girls, and his wanderings around the world—gained him a reputation as Canada's literary *enfant terrible,* and journalists described him with such adjectives as "outrageous," "controversial," "disrespectful," "egomaniacal," and "Byronic." Cohen told William Kloman (New York *Times,* January 28, 1968), "I've been on the outlaw scene since I was 15," but it has also been suggested that some of his behavior was motivated by a conscious desire to create a certain kind of public image. In any case, as time went on his uninhibited life style and poetry attracted more and more young admirers in Canada and the United States.

In 1966 Cohen enlarged his audience when his novel *Beautiful Losers* was published by McClelland & Stewart in Canada and by Viking Press in the United States. Earlier he had written another novel, *The Favorite Game* (Viking, 1963), which one writer has described as "close to the salvation-through-sex mythos popular among Hemingway's generation," but it had never really caught on. In contrast, *Beautiful Losers,* a kind of hallucinogenic religious epic, gained a wide following among young readers, and by February 1969 had sold over half a million copies. In *Beautiful Losers* a young Canadian writer tries to free himself from the memory of his dead wife, a suicide, and of his dead lover, a member of Parliament with whom he had a homosexual affair, by contemplating the saintliness of Kateri Tekakwitha, a Mohawk Indian woman. John Wain wrote in the *New York Review of Books* (April 28, 1966) that from the novel "emerges both a personal tragedy and a judgment on Canadian life. . . Mr. Cohen has a real theme, the frightening vacuum of modern Canada and the Canadian's uncertainty as to who he is and where his allegiances lie, both historically and in the present."

If his poems were gaining a steady readership and his novel brought him many new readers, it was his emergence as a folk-rock singer and composer that made him into a pop star. Cohen had gone on writing songs over the years, but only for the entertainment of himself and his friends. "The songs are in the streets," he once said. "They were meant to be left there." However, around 1966 he met Judy Collins, the American singer, who heard his songs and wanted to sing them. She introduced several on a record album released in 1967 and began taking Cohen around with her to concerts. In the summer of 1967 he sang his songs and played the guitar at the Newport Folk Festival and performed at two sold-out concerts in New York's Central Park. That September, when he appeared on CBS-TV's experimental *Camera Three* singing his songs and reciting his poems, the program elicited the most enthusiastic audience response in the show's history. Early in 1968 he released his first record album, *The Songs of Leonard Cohen,* on the Columbia label. In it Cohen can be heard singing in his droning but soft and hypnotic voice, to his own guitar accompaniment (in addition to an occasional chorus and mandolin), ten of his moody and ambiguous love lyrics, including "Suzanne" and "Stories of the Street."

Cohen sees no difference between his songs and his poems. "All of my writing has guitars behind it, even the novels," he has said. His first recording brought his poetry to a new, much larger audience, and he was soon ranked with Bob Dylan and John Lennon. *The Songs of Leonard Cohen* enjoyed such good sales that even a year after its release it was still selling some 3,000 copies a week. In March 1969 *Songs from a Room,* Cohen's second album, was released by Columbia Records. To Ritchie Yorke of the Toronto *Globe and Mail* (February 22, 1969), Cohen's singing in the second album remained "mournful, moody and at times excrutiatingly personal, almost as though this was Cohen writing, then singing only for himself," but with superior musicianship to that of the first LP. "It's closer to what I wanted to happen in the first record," Cohen told Yorke. "In the first record, the music got a little away from me."

At least one critic has detected a slackening of inspiration in Leonard Cohen's poetry since he has become a public figure. John Robert Colombo of the Toronto *Globe and Mail* (December 10, 1966) wrote, "He is phenomenally talented . . . but diminishing returns set in at the point . . . [when Cohen] became a nationally known poetic showman and celebrity." While admiring Cohen's "natural ear for language" and his "brilliant lines and breathtaking metaphors" in *Parasites of Heaven* (McClelland & Stewart, 1966), Colombo complained of his "mawkish posturing" and the slight substance of the poems. *Selected Poems, 1956-1968,* published by Viking Press in 1968, contains selections from each of Cohen's previous volumes as well as some new verse. In his review of the book Peter Gellatly observed in the *Library Journal* (July 1968), "[Cohen] speaks with flowing and vaguely old-fashioned eloquence about such things as love, rebellion, suffering and joy; but always the wry smile appears . . . that places the man—zap—right in the middle of the present day."

LEONARD COHEN

In his New York *Times* interview Leonard Cohen told Kloman, "I had some things in common with the beatniks, and even more things with the hippies. The next thing may be even closer to where I am." For several years he was a vegetarian but stopped when he realized that he was becoming arrogant about it. He has explored Eastern philosophy, astrology, and mind-expanding drugs. In 1965, after completing *The Beautiful Losers,* he lost his appetite and fasted for twelve days until he reached a hallucinated state and his body temperature soared to 104 degrees. He underwent intravenous feeding and two months of bed rest before he recovered. Cohen maintains that while hallucinated he experienced spiritual revelations that brought about many changes in his life. Although not a political revolutionary, because he fears the power lust of revolutionaries as much as he deplores the tyrants they overthrow, Cohen sees a spiritual revolution at hand. "The thing we find unpalatable about the law," he told Kloman, "is that it is there to protect property, not the spirit. . . . We rebel. But what we've been calling a revolution we should call a return. As soon as the old law is dead . . . you suddenly learn the necessity for law. . . . A very pedestrian law about how to behave with one another."

While waiting for the spiritual revolution, Cohen spends most of his time in his white cottage on the Greek island of Hydra with Marianne, a Norwegian girl with whom he has lived fairly steadily since 1960, and with Axel, her son by a previous marriage. "I wish the women would hurry up and take over," he told Kloman in the New York *Times* interview. "Then we can finally recognize that women really are the minds, and the force that holds everything together, and men really are gossips and artists. Then we could get about our work and they could keep the world going." Occasionally he comes to New York, where he stays at the Chelsea Hotel or the Henry Hudson, and several times a year he visits Montreal to renew his "neurotic affiliations." Cohen is five feet seven inches tall, weighs about 135 pounds, and has brown hair and hazel eyes. His music is published by Stranger Music, of which he is vice-president.

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COLES, ROBERT

Oct. 12, 1929- Research psychiatrist; university lecturer; author
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Dr. Robert Coles, a research psychiatrist on the staff of the Harvard University Health Services and a member of the Harvard general education faculty, has taken up the cudgels in behalf of the deprived and unrepresented in American society. An authority on the problems of poverty and racial discrimination, he is best known for his studies of conflicts and anxieties among black children in segregated schools and the effects of integration on them. His award-winning book *Children of Crisis; A Study of Courage and Fear* (1967), based on years of meticulous research, presents an authoritative statement of the case for integrated schools. Among his other works are *Dead End School* (1968), *The Grass Pipe* (1969), and *Still Hungry in America* (1969).

Robert Coles was born on October 12, 1929 in Boston, the son of Philip Coles, an engineer who had emigrated from Leeds, England, and of the former Sandra Young, a native of Sioux City, Iowa. His brother, Dr. William Allan Coles, is a professor of English at the University of Michigan. Reared in Boston, where he spent most of his life, Coles attended the Boston Latin School, the finest public secondary school in the city. As a high school student Coles took part in tennis and track and edited the school literary magazine. After graduating in 1946, he entered Harvard College, where he majored in English, edited the literary magazine *Harvard Advocate*, and played on the Adams House tennis team. His work on an undergraduate thesis about the life of the noted American poet and physician William Carlos Williams proved a major influence on his choice of a career. "I have since tried to combine a life of medicine and psychiatry with writing," he has recalled.

After graduating from Harvard College in 1950 with a B.A. degree, Coles studied medicine at Columbia University's College of Physicians and Surgeons. He received his M.D. degree in 1954 and served his internship at the University of Chicago clinics in 1954-55. Returning to the Boston area, Coles was in psychiatric residency at Massachusetts General Hospital in 1955-56 and at McLean Hospital in 1956-57. During 1957-58 he was in child psychiatric residency at the Judge Baker Guidance Center-Children's Hospital, supervised the girls' section of the children's unit at Metropolitan State Hospital, and served on the staff of the alcoholism clinic of Massachusetts General Hospital. All of those hospitals are in the Boston area. From 1955 to 1958 Coles also was a teaching fellow at Harvard Medical School. In 1958 he joined the United States Air Force and served for two years, in the rank of captain, as chief of neuropsychiatric services at Keesler Hospital in Biloxi, Mississippi.

On his discharge in 1960, Coles returned to the Judge Baker Guidance Center-Children's Hospital, as a fellow in child psychiatry. The following year he was appointed psychiatric consultant to the Lancaster Industrial School for Girls, a position that gave him additional experience in dealing with juveniles. About that time he also became a clinical assistant in psychiatry at the Harvard University Medical School and a member of the psychiatric staff of the Massachusetts General Hospital. He joined the Harvard University Health Services as a research psychiatrist in 1963 and became a lecturer on general education at Harvard University in 1966.

From 1961 to 1963 Coles worked as a research psychiatrist on a study of the psychiatric aspects of school desegregation in the South, under the auspices of the Southern Regional Council, an organization based in Atlanta, Georgia that specializes in research on race relations. For the first phase of the study, in which he was aided by a grant from the New World Foundation, Coles observed and interviewed nine Negro high school students in Atlanta who had made the first attempts to integrate previously all-white schools. He also engaged in discussions with their classmates, teachers, and administrators, examining such factors as personal prejudice, parental influence, and professional attitudes. Eight of the nine students performed academic work at a high level and achieved good citizenship records in the newly desegregated environment, while only one succumbed to anxieties and pressures and returned to an all-Negro school.

In his study of the attitudes of white students toward integration, Coles found that those whose parents were relatively well educated, prosperous, and socially secure were generally better disposed than those of more deprived backgrounds. He noted that although the Negro students occasionally suffered from such minor psychosomatic ailments as headaches and stomach pains, in the long run the rewards of a "creative experience" outweighed the disadvantages. Coles observed that none of the white students suffered any physical or emotional damage as a result of integrated classrooms, and that most of them benefited from the experience because they began to see Negroes as individuals with personal problems rather than as members of a distinct racial group. Coles was also impressed by the constructive attitudes of teachers and administrators, whose professional integrity transcended personal prejudices.

In a further study, involving Negro first-graders attending a newly integrated school in New Orleans, Dr. Coles discovered that very young children, both white and black, were able to learn "without any physical or emotional injury or collapse, given reasonable, initial good health and a functioning school system." Although the Negro children experienced moments of stress and anguish during the desegregation battles, they developed positive attitudes in coping with social and academic challenges. As a result of daily contact with children of other races, the youngsters began to question the stereotypes and negative attitudes—of both whites and blacks—that they had learned from their parents. Coles has suggested that Southern school desegregation could best be achieved at the earliest grade levels, since the attitudes of young children are far more malleable than those of adolescents.

He followed up his studies of school desegregation in Atlanta and New Orleans with research on the schools of Asheville, Charlotte, and Burnsville, North Carolina; Clinton and Oak Ridge, Tennessee; and Little Rock, Arkansas. He summed up his findings in a twenty-five page report, *The Desegregation of Southern Schools; A Psychiatric Study,* published in 1963 by the Southern Regional Council and the Anti-Defamation League of B'nai B'rith.

Dr. Coles has also devoted much effort to the study of anxieties confronted by college-age youth —especially young people involved in the civil rights movement in the South. Unlike some psychiatrists, who considered the rebels masochistic or otherwise mentally disturbed, and who questioned their motives and attitudes, Dr. Coles, writing in the New York *Herald Tribune* (June 21, 1964), praised the young civil rights activists for their "individuality and ethical sensibilities," their "strength of character and maturity," and their readiness to run the "risks involved in taking a stand or doing a deed." Although some students showed symptoms of anxiety and strain—apparently resulting from their subjection to threats of violence, imprisonment under squalid conditions, and dubious legal procedures in local courts—Coles found little evidence of real mental disturbance among them. Calling for a reassessment of norms for mental health, Coles asserted that the standards of the inner-directed personality should not be used to judge a new breed of sensitive young Americans bent on expressing their idealism and achieving social justice.

The problems of Negroes in the Northern ghettoes have also been a major concern of Dr. Coles. In 1966, at the request of the United States Commission on Civil Rights, he studies the attitudes of black children in the racially imbalanced public schools of Cleveland, and he encountered far more anxiety, bitterness, and cynicism among them than he had encountered among Negro children in newly integrated Southern schools. He attributed the attitudes of the Cleveland schoolchildren to their awareness of the disparity between the proclaimed ideal of equality and the reality of continued segregation.

ROBERT COLES

In sounding out ghetto residents about their aspirations and fears, Coles has discovered that their goals are basically those of the white middle class: to gain respect, to make an adequate living, to provide for the future of their children, and to combat the soaring crime rate. He cautioned Americans against the misconception that a few extremists spoke for some 20,000,000 black citizens. Although he encountered stubborn resistance among white adults, both in the North and in the South, to Negro efforts to move into the mainstream of society, he found that because of continued progress in integration resistance gradually gave way to acceptance.

In his lectures and writings, and in testimony before Congressional committees, Cole has made himself heard on a variety of issues, ranging from hunger and malnutrition in Southern states to the low living standards of migrant farm laborers. He has criticized organized medicine for ignoring its social responsibilities, citing the neglect of hospital conditions and the soaring cost of medical care, which burdens not only the poor but also the middle class. In the controversy over the value of I.Q. tests administered to culturally deprived youngsters, Coles has denounced what he considers the "dehumanizing" practice of trying to predict a child's learning capacity on the basis of such tests alone, without considering such factors as the "wit and cynicism" of the children. In a survey of the cultural tastes of the current college generation, conducted by the New York *Times* (May 19, 1969), Coles commented on his own and his students' views of the purpose of art. "I say, it is to see the truth," he asserted. "They say it is to mobilize, to portray degradation, to get people to take action."

In his book *Children of Crisis; A Study of Courage and Fear* (Little, 1967) Coles presents the most important findings of his years of study of school desegregation. The book includes edited material from hundreds of taped interviews, along with the children's drawings, that Coles used to analyze racial attitudes. Reviewing the book in *Saturday Review* (June 17, 1967), Maxine Greene wrote that it is "as alive with vital human characters as a novel" and that it sheds "a distinctive light . . . on our recent history." In *Dead End School* (Little, 1968), a young people's book, with illustrations by Norman Rockwell, Coles gives an understated impression of the problems of ghetto schools, as viewed thorugh the eyes of Jim, a Negro sixth-grader. In a review for the *Christian Science Monitor* (May 2, 1968), P. M. Daltry noted that Coles "doesn't offer any unrealistic conclusions, but by his flat, almost laconie understatement he conveys for children of ghetto schools a sense that someone cares." In another book for young people, *The Grass Pipe* (Little, 1969), Coles deals with the problem of marijuana, giving his readers some insight into what motivates a teenager to use it and what the ultimate physical and psychological results might be for the user. In *Still Hungry in America* (World Publishing Company, 1969) illustrated with photographs by Al Clayton, Dr. Coles tries to arouse the conscience of his countrymen by showing how, in the midst of general prosperity, many Americans continue to live on the verge of starvation.

A contributing editor to the *New Republic* since 1966 and a member of the editorial board of the *American Scholar* since 1968, Dr. Coles has published scores of articles on contemporary social issues in popular and scholarly magazines. He has written extensively on anxiety problems—his field of specialization—for medical journals. Coles is a consultant to the Southern Regional Council, the National Advisory Committee on Farm Labor, and the Appalachian Volunteers. He holds professional memberships in the American Psychiatric Association, American Orthopsychiatric Association, and the Group for Advancement of Psychiatry, where he is on the committee on social issues. For the book *Children of Crisis,* Coles has received the Family Life Book Award of the Child Study Association of America; the Ralph Waldo Emerson Award of Phi Beta Kappa; the Anisfield-Wolf Award in Race Relations of the *Saturday Review;* the Four Freedoms Award of B'nai B'rith; and a Parents' Magazine medal. In 1966 he received an award from the National Education Television network and in 1968 he was awarded the Hofheimer Prize for Research by the American Psychiatric Association.

On July 4, 1960 Dr. Coles married Jane Hallowell, a Radcliffe graduate and a former teacher. They have two sons, Robert Emmet and Daniel Agee. Coles is five feet eleven inches tall, weighs 155 pounds, and has hazel eyes and dark brown hair. He describes himself as a "psychoanalyzed liberal." His favorite recreations are walking, bicycling, playing tennis, and listening to music. Coles is a political independent and has no church affiliation. He is a member of Phi Beta Kappa and of the Harvard Club.

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COLLINS, JUDY

May 1, 1939- Singer
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During the ten years that Judy Collins has been singing professionally she has explored each significant change in the current renaissance of folk music, reflecting its major shifts of direction in her own work, while developing to the point where she now has her own distinctive style and repertoire. After beginning her career as a singer of traditional Anglo-American ballads, Miss Collins turned in the early 1960's to contemporary American songs of social commentary by Bob Dylan and other urban folk troubadours. But in recent years Miss Collins has acquired an international repertoire wide enough to encompass the biting theatre songs of *Marat/Sade* and *The Threepenny Opera,* the introspective and elliptical song-poems of the chansonnier Leonard Cohen, and the bittersweet, worldly laments of Jacques Brel. Her record albums have all appeared on the Elektra label. She was awarded a 1968 Grammy Award for her recording of "Both Sides Now," a ballad by the Canadian songwriter and performer Joni Mitchell.

Judy Marjorie Collins, who has described her ancestry as "part Scottish and Irish, with a dash of French," was born on May 1, 1939 in Seattle, Washington, the daughter of a blind radio master of ceremonies named Charles (Chuck) Collins, and Marjorie (Byrd) Collins. At seven she began taking piano lessons and was soon considered something of a child prodigy. Two years later, when the Collins family moved to Denver, Colorado, Judy began studying piano under Antonia Brica, a former student of Jan Sibelius, and her life became dominated by preparations for a career as a concert pianist. (Those preparations were interrupted for a time by attacks of polio and tubercular pleurisy.) She attended both private lessons and master classes and made local appearances with the Denver Businessmen's Symphony Orchestra. At sixteen, however, she rebelled against the rigorous discipline of lessons and the solitude of six-hour daily practice sessions and quit. She soon began learning to play an old guitar her father had given her and started picking up folk songs from friends. "It really started out as a very social thing," she told Pete Johnson of the Providence *Evening Bulletin* (December 1, 1967). "I didn't have any feelings about what I wanted to do with it or anything." At seventeen she had her first chance to sing before a large audience—at a Kiwanis Club convention in Atlantic City where she was sent as the winner of the Denver Kiwanians' "Star of Tomorrow" contest.

After graduating from high school, Miss Collins attended MacMurray College in Jacksonville, Illinois, and then returned to Denver, where she enrolled at the University of Colorado. Gradually her involvement with folk music deepened. "In Denver I got to know everybody who was singing and playing and writing songs or learning songs—jug band people and all sorts of weird crazy people who always managed to find each other," she recalled for Pete Johnson. In 1959 she started singing in clubs in Boulder and Central City, Colorado. After a summer spent running Ferndale Lodge in Rocky Mountain National Park, where she had the opportunity to learn new songs from its international guests, Miss Collins returned to Denver and started appearing at the Exodus. That club was her home base for the next year and a half. Meanwhile, she started appearing at the Gate of Horn in Chicago, where she became a frequent performer over the following years, and at clubs in Cambridge, Massachusetts and New York City. One night in 1961, while appearing at the Village Gate in New York City, she was heard by an executive of Elektra Records who signed her to a contract soon afterward.

Miss Collins' first two albums, *A Maid of Constant Sorrow* (1961) and *Golden Apples of the Sun* (1962), consist largely of Anglo-American folk ballads. By the time she recorded *Judy Collins #3,* in 1963, her interest had turned to so-called "urban folk music," written by singer-composers who employ traditional country folk idioms but who are rooted in urban life and concerned with contemporary issues. On that album Miss Collins performed songs by the older generation of folk writers, Pete Seeger and Woody Guthrie, as well as by the younger. The latter were represented by such songs as "Masters of War" (Bob Dylan), "Hey Nelly Nelly" (Shel Silverstein and Jim Friedman), and "Come Away Melinda" (Fran Minkoff and Fred Hellerman). The reviewer for *High Fidelity* (March 1964) wrote of *#3:* "Here, crystallized on a single disc, are the crosscurrents—political, social, moral—that have shaped the current folk song renascence."

In 1964 Judy Collins made concert debuts in Chicago, at Orchestra Hall, and in New York, at Town Hall. After her performance at Town Hall, on March 21, 1964, Robert Sherman of the New York *Times* (March 23) wrote that she "established herself without delay in the front rank of American balladeers." Her next album, *The Judy Collins Concert,* was recorded live at that concert and, along with *Fifth Album* (1965), represented a hit parade of urban folk music made up of songs composed by Dylan, Billy Edd Wheeler, Tom Paxton, Phil Ochs, Eric Anderson, and the late Richard Fariña.

By 1965 American folk music was undergoing change, moving away from social protest themes, abandoning simple guitar accompaniment for more complex musical arrangements, and tending to merge with rock. Miss Collins responded to the climate of experimentation by expanding her repertoire to encompass a wider range. When she made her Carnegie Hall debut in December 1965, Robert Shelton of the New York *Times* (December 27) reported that "Miss Collins ran such a range of mood and material that the program was all the more remarkable for not becoming choppy." Among more conventional folk offerings, she sang Jacques Brel's "La Colombe," and "Pirate Jenny" by Kurt Weill and Bertold Brecht. By the following December when she appeared again at Carnegie Hall (her appearances there have become an annual December event) she was accompanied by a twelve-piece band and devoted half her program to new material. Shelton wrote, "The alto . . . is not following the stampede of many city folk musicians into pop music, but is charging in the direction of a modern art-cum-theater song" (New York *Times,* December 5, 1966).

JUDY COLLINS

With the release of *In My Life* in 1967 Miss Collins' adventuresomeness reached fruition. Although some critics groused that they missed the old Judy Collins, in general the disc was hailed as an innovation and one of the finest albums of the year. In addition to the title song, a wistful ballad by John Lennon and Paul McCartney, the album included "Pirate Jenny," "La Colombe," a medley of mordant theatre songs by Richard Paslee from *Marat/Sade,* and "Sunny Goodge Street," a hypnotic, offbeat contribution from the British folk composer and singer Donovan. To introduce her new discovery, Leonard Cohen, she sang two songs, "Suzanne" and "Dress Rehearsal Rag." The latter is a gloomy, almost operatic monologue of a man contemplating suicide that repeats the self-taunting refrain, "It's come to this, it's come to this,/And wasn't it a long way down?" The arrangements, by Joshua Rifkin, ranged from a simple two guitars on "In My Life" and "Suzanne" to a full orchestra and chorus on the *Marat/Sade* number.

In *Wildflowers* and *Who Knows Where the Time Goes?* both released in 1968, Miss Collins continued to sing a mixed bag, but instead of relying on well-known composers as in the preceding album, she chose songs from lesser-known artists like Joni Mitchell, Sandy Denny, Robin Williamson (a member of the English duo called the Incredible String Band), and especially Cohen, whose obscure, introspective lyrics seem to have become her chief inspiration. Miss Collins has also begun to write personal, wistful ballads of her own.

For several years Judy Collins had the dubious blessing of being constantly compared with the popular soprano folk singer, Joan Baez. Although the sweet, clear, often flute-like tone of her voice resembles Miss Baez', her artistic growth has developed to the point where she has a style of her own that cannot be called an imitation of the soprano's. Until the spring of 1967 Miss Collins had never taken voice lessons; since beginning them she has developed the upper range of her voice. She has needed no improvements in the flawless accompaniment she provides for herself in concerts, both at the piano and playing the six- and twelve-string guitar.

For many listeners Miss Collins' stature rests as much on her choice of songs as on her considerable musicianship, and she herself considers the finding of suitable material her most demanding job. In an interview with AP writer Mary Campbell in the spring of 1967, the singer spoke of today's "huge, massive culture," and defined her role as a song interpreter: "I think there is a music coming out of this culture, a real kind of tradition being written. What I'm trying to do is to find songs that are the kev points of our civilization." Her evolving repertoire makes it evident that her concept of that tradition has changed from the songs of outright social and political protest that she sang in the earlier 1960's to songs of a highly individualistic, complex, and introspective nature. Although that change partly reflects a shift in the preoccupations of the times, it also constitutes a commentary on Miss Collins herself. A writer for a syndicated column called *Pop Scene,* which was carried in such newspapers as the Fond du Lac (Wisconsin) *Reporter* of January 12, 1968, observed: "During the folk revival Judy gave the impression of being cold and haughty and, though indeed she may have been, it is more likely that she simply wasn't involved with her music. Now, both on records and in recent concerts . . . she has revealed a new gentleness and femininity that never characterized the old Judy."

If that columnist was correct in detecting a certain detachment in her relationship to her earlier songs, it may be because Miss Collins has never really thought of herself as a political activist, although she does have impressive credentials, including hundreds of benefit performances for civil rights, Vietnam war protest, and draft resistance. In 1964 she toured Mississippi with Pete Seeger, Phil Ochs, and Jackie Washington to aid black voter registration. Later she helped to produce a record album put out by Woman's Strike for Peace, on which she sings a duet with Joan Baez. She supports Students for a Democratic Society, the Bread and Puppet Theatre (a New York activist group), and Joan Baez' Institute for the Study of Nonviolence in Big Sur, California. Yet she recently told a *Newsweek* writer (January 6, 1969), "Sometimes I feel I just don't want to sing at a political function. I want to be a witness, not a performer."

A fellow entertainer commented after watching Miss Collins perform at the Cellar Door in Washington, D.C. during an engagement in January 1968, "It's not a show, it's a religious experience." Besides performing in clubs, Miss Collins appears in concert and campus halls and at folk festivals. Since her first appearance at the Newport Folk Festival in the summer of 1963, she has been one of its regular attractions and serves on its board of directors. She made her first appearance in England in 1966 and has toured Australia, New Zealand, Russia, and Poland. In May 1967 she made a tour of Japan with Arlo Guthrie and Mimi Fariña, Joan Baez' younger sister. Recently she has been giving a dozen or so concerts a month, but has expressed a desire to perform less in order to devote more time to recording and song writing. Although Miss Collins has appeared on *The Smothers Brothers* and other television programs, she does not feel comfortable working in that medium, both because she feels unable to express her political and social views without censorship and because she feels uneasy before the TV camera. During the summer of 1969 Miss Collins made her acting debut as Solveig in the New York Shakespeare Festival's production of *Peer Gynt* by Henrik Ibsen.

Relating closely to the younger generation in both her New Left politics and her hippy philosophy of life, Judy Collins told Joan Barthel of the New York *Times* (July 9, 1967), "There's just no other answer [to today's problems] than to love and to get together and to be open." Since coming East from Colorado, Miss Collins has made her home in New York. She lives in a spacious, breezy apartment on West 79th Street with her son Clark Collin Taylor, a housekeeper, and five cats. Her marriage in April 1958 to her high school sweetheart, Peter A. Taylor, ended in divorce a few years later; she won a long custody suit for their son in January 1967. Interviewers invariably use such adjectives as "straightforward," "frank," and "open" to describe her. She has large blue eyes, shoulder-blade-length straight brown hair, and stands five feet five inches. Her weight is 125 pounds. In her spare time she enjoys skiing, making pottery, and just "hanging out" with close friends.

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CONNELLY, MARC

Dec. 13, 1890- Author; playwright; theatrical producer and director
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One of the few remaining Grand Old Men of the Broadway theatre, Marc Connelly has been—at one time or another—playwright, producer, director, and actor. After collaborating with George S. Kaufman during the early 1920's, he wrote his best-known play, *The Green Pastures,* a Negro folk version of the Old Testament that has become a modern classic. In 1930 *The Green Pastures* won Connelly a Pulitzer Prize. He has directed most of his own plays; noteworthy among others that he has staged is Arthur Kober's hit comedy *Having Wonderful Time,* which he co-produced with Bela Blau. Once in much demand as a Hollywood scriptwriter, Connelly has also written short stories, magazine articles, and a mystery novel. His book of memoirs, *Voices Offstage* (Holt, 1968), is an animated, anecdotal account of his literary and theatrical cronies who belonged to the Algonquin Round Table and other Manhattan coteries of the 1920's and 1930's.

Marcus Cook Connelly was born on December 13, 1890 in McKeesport, Pennsylvania, to Patrick Joseph and Mabel Louise Fowler (Cook) Connelly, who were actors in a touring stage company. When their three-month-old daughter died of pneumonia while they were on tour, they sought a more stable environment for child-rearing. A year before Marcus was born they settled in McKeesport and bought the Hotel White. During the boy's youth the hotel was patronized by touring theatrical companies, circus troupes, and vaudeville performers. In that atmosphere Marc's love for the theatre bloomed early, and at five he was the proprietor and chief actor of the Marcus Connelly Opera House situated in a corner of the family living room.

After his father died of pneumonia in 1902, Marc was sent to Trinity Hall, a boarding school in Washington, Pennsylvania, where he remained until 1907. When the financial panic of 1908 brought about the bankruptcy of White's Hotel and ended Connelly's plans for Harvard, he and his mother moved to Pittsburgh, where they lived with Connelly relatives for a time. Marc landed his first job with the Pittsburgh *Press,* moved on to the Pittsburgh office of the Associated Press, and finally became a reporter for the Pittsburgh *Gazette Times,* where his duties included serving as second-string drama critic and writing a Sunday humor column called "Jots and Tittles." After hours he was a director-stage manager of the monthly entertainments of the Pittsburgh Athletic Association and created several of their skits. That brought him to the attention of a local steel magnate who commissioned him to write the book for a comic opera to be produced in New York. The results, *The Amber Empress,* opened in New York in 1916, but by then only the title and the lyrics of one song remained of Connelly's creation.

The play closed almost immediately and left Connelly stranded and penniless in New York. After some difficulty he got a job as a reporter for the New York *Morning Telegraph* in 1917. (His deferred classification as his mother's sole means of support kept him from being called up to serve in World War I.) Connelly's "beat" was the theatre district, and there he met George S. Kaufman, then a reporter for the drama section of the New York *Times.* In 1921 Connelly revamped the late nineteenth-century operetta *Erminie* for a Broadway production by George C. Tyler. Later Tyler suggested that Connelly and Kaufman create a starring vehicle for the rising young British actress Lynn Fontanne. The result was *Dulcy,* a comedy about a pretty young woman given to mouthing platitudes. It opened at the Frazee in New York on August 13, 1921 and became the first hit of the season.

The success of *Dulcy* prompted Tyler to turn to Kaufman and Connelly to write a play for another new star, Helen Hayes. They responded with a second comedy hit, *To the Ladies,* which opened at the Liberty on February 20, 1922. Their third collaboration, *The Deep Tangled Wildwood,* fared much less well when it finally opened in November 1923. Meanwhile, two other Connelly-Kaufman projects emerged at about the same time: the highly successful comedy *Merton of the Movies,* presented at the Cort Theatre on November 13, 1922, and a satirical review, *The '49ers,* which opened at the Punch and Judy Theatre on November 7, 1922.

MARC CONNELLY

By that time lunch at the Round Table of the Algonquin Hotel had become an institution for about twenty literary and theatrical luminaries. Founded by Alexander Woollcott, Harold Ross, Franklin P. Adams, and Jane Grant, the group soon included Kaufman and Connelly, Robert Benchley, Dorothy Parker, Deems Taylor, Ring Lardner, Robert S. Sherwood, Brock Pemberton, Peggy Wood, Heywood Broun, Frank Sullivan, Janet Flanner, and Donald Ogden Stewart. Nor did the Round Table exhaust Connelly's circle. Edna Ferber, Alice Duer Miller, Jascha Heifetz, Arthur Samuels, Margalo and Ruth Gillmore, Tallulah Bankhead, and the magazine illustrator Neysa McMein, whose studio often served as a gathering place, were others whose company Connelly enjoyed during the 1920's.

The team of Connelly and Kaufman collaborated on three more plays: *Helen of Troy, New York* (1923) and *Be Yourself* (1924), both musical comedies, and a fantasy, *Beggar on Horseback* (1924). Except for a few skits prepared for *Ziegfeld Follies* productions, the collaboration between the two men then came to an end, although their close friendship lasted until Kaufman's death. After a stint in Hollywood writing the screen play for *Exit Smiling* (MGM, 1926), which starred Beatrice Lillie, Connelly made his Broadway directing debut in 1926 with *The Wisdom Tooth,* a play he had written for the young actor Thomas Mitchell. Both that show and his next effort, *The Wild Man of Borneo* (1927), written in collaboration with Herman J. Mankiewicz, had only brief runs.

In the fall of 1928 a friend recommended that Connelly read Roark Bradford's *Ol' Man Adam an' His Chillun,* a retelling of Old Testament stories as a Southern black preacher might relate them to his parishioners. Connelly immediately saw dramatic possibilities in the tales, replete with the naïve anthropomorphism and fundamentalism that Bradford, the son of a Tennessee plantation owner, had observed in the religious beliefs of black field hands. Within a few days he bought the dramatic rights. Keeping the book's Louisiana background, Connelly changed Bradford's white plantation owner God into a black man and made him the central character. To insure authenticity, Connelly went to Louisiana. In New Orleans he visited Bradford, who helped him to choose the Negro spirituals and rousing "jump-ups" that would be sung by the chorus during scene changes. When *The Green Pastures* was completed, Connelly ran into considerable trouble in trying to find a producer daring enough to finance a drama that featured a Negro God and a Negro heaven. Finally, in December 1929, he met Rowland Stebbins, a Wall Street broker who had survived the stock market crash and was interested in investing his money on Broadway. After reading the play with enthusiasm, Stebbins immediately agreed to back the production. Robert Edmond Jones had already promised to do the sets and costumes, and Connelly planned to direct. When the play opened at the Mansfield Theatre on February 26, 1930 it was cheered by the audience. After many curtain calls, several of the actors carried Connelly on stage. In an impromptu curtain speech he said: "Years ago George Kaufman and I made a pact. If either of us ever dared address a first-night audience, the other was privileged to open fire immediately with an elephant gun. Mr. Kaufman happens to be sitting on the aisle in row B. I bid you good night."

Both a critical and a financial success, *The Green Pastures* won the 1930 Pulitzer Prize for Drama and reportedly grossed some $3,000,000. After a run of 640 performances on Broadway it toured the United States and was produced overseas. In 1936 Warner Brothers released a film version, which Connelly co-directed. A decade later a *Time* magazine writer commented that *Green Pastures* had "attained the status of an American folk legend," but when the play was revived on Broadway in 1951 there were signs that its day might be passing. Although most critics agreed with Otis L. Guernsey Jr. (New York *Herald Tribune*, March 16, 1951), who praised "the imagination that saw heaven as a perpetual fish fry and Babylon as a night club," the play ran for only a little more than a month and was denounced by certain black groups for allegedly perpetuating outmoded Negro stereotypes. Nevertheless *The Green Pastures* was adapted for television with some alterations by Connelly and presented by the *Hallmark Hall of Fame* (NBC) in 1957 and again in 1959. When asked by Alden Whitman (New York *Times,* October 3, 1968) if he thought the play could be revived in the present climate of opinion, Connelly replied, "The Negroes are a very self-conscious people now, and they would believe that a play, largely in dialect and about a Negro heaven, would be Uncle Tomism. The first reaction to a play is emotional; cerebration comes later. So I'm afraid that, for the present, racial pride would count against *The Green Pastures* and its innocent, childlike (remember now, not childish, childlike) characters."

Connelly's next Broadway play, which he wrote with Frank B. Elser, was also a hit. Based on *Rome Haul,* a novel by Walter D. Edmonds, *The Farmer Takes a Wife* was a rowdy comedy about nineteenth-century life on the Erie Canal. In 1934 Connelly directed the Broadway production and the next year Warner Brothers released a film version. Since then, Connelly has written and directed *Everywhere I Roam* (1938, in collaboration with Arnold Sundgaard), *The Flowers of Virtue* (1942), *Story for Strangers* (1948), and *Hunter's Moon* (1958). His latest play is a comedy called *The Portable Yenberry,* which he directed and in which he acted during its short tryout run at Purdue University in 1962.

Connelly's role in *The Portable Yenberry* marked only another installment in a sporadic acting career that began in 1944, when he played the Stage Manager in a revival of *Our Town* presented at the New York City Center. (He repeated the role in a London production two years later.) Connelly was Professor Charles Osman both in the Broadway production of *Tall Story* (1959) and in the Warner Brothers film version (1960). His other acting credits include the part of Father Hussman in *The Spirit of St. Louis* (Warner Brothers, 1957) and the Narrator in *The Beast in Me,* a 1963 Off-Broadway revue based on James Thurber's fables.

In Hollywood, Connelly was one of the writers who adapted Rudyard Kipling's *Captains Courageous* into the acclaimed 1937 MGM motion picture starring Spencer Tracy and Freddie Bartholomew. Among his other screen plays are *Cradle Song* (Paramount, 1933), *I Married a Witch* (Paramount, 1936), and *Crowded Paradise* (Tudor, 1956). After writing a number of short stories Connelly was awarded the O. Henry Short Story Prize in 1930 for a mystery tale entitled "Coroner's Inquests," which first appeared in *Collier's.* Since then he has not written short stories, but he contributes articles, often on travel, to national magazines. In 1965 he published his first novel, a comic suspense tale called *A Souvenir from Qam* (Holt, Rinehart & Winston).

Connelly has exerted considerable effort in behalf of his profession as one of the founding members of the Dramatists' Guild and by working for the establishment of an international copyright for plays. He is a past president of the Authors' League of America and was president from 1953 to 1956 of the National Institute of Arts and Letters. From 1946 to 1950 Connelly taught playwriting at the Yale University Graduate School of Drama, and over the years since then he has lectured and conducted seminars at American colleges and universities. He holds honorary degrees from Bowdoin College in Maine and from Baldwin-Wallace College in Ohio.

Gregarious and outgoing, Marc Connelly has been described as the epitome of Samuel Johnson's "clubbable" man. Himself childless, he has some twenty to thirty godchildren, whom he entertains every Thanksgiving Day morning in his Central Park West apartment because his windows provide an excellent view of the Macy parade. In 1930 he married Madeline Hurlock; they were divorced five years later. Five feet ten and one-half inches tall, the portly Connelly now weighs about 200 pounds. His eyes are gray-green, and for many years he has been almost completely bald. Among his recreations are cooking for friends and traveling. Although a self-styled agnostic, he professes a belief in teleology. He is a Democrat. His clubs include the Players, the Dutch Treat, and the Coffee House in New York, and the Savage Club in London. In the concluding pages of his memoirs, Connelly sums up his career: "Seventy years have passed since the theater first filled me with wonder and delight. During that time I have enjoyed its blessings and given what I had to give in its service. I cannot claim to have adorned it with anything as lasting as the embellishments of the mediaeval sculptors on the cathedral's face, but I have occasionally tried to brighten its altar with flowers from my garden."

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CRANSTON, ALAN (MacGREGOR)

June 19, 1914- United States Senator from California
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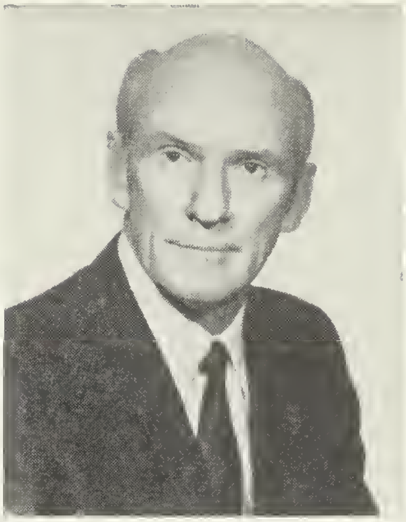
NOTE: This biography supersedes the article that appeared in *Current Biography* in 1950.

A liberal Democrat, long identified with the cause of world peace and the struggle for human rights, Alan Cranston was elected the junior United States Senator from California on November 5, 1968, when he defeated right-wing Republican Max Rafferty for the seat previously occupied by Thomas Kuchel. Cranston—a former president of United World Federalists, and controller of the state of California for two terms—has plunged into the issues facing him and his colleagues on Capitol Hill with a fervor unusual for freshman Senators. In the view of one Senate staff member, quoted in the *National Observer* (June 3, 1969), "Cranston is proving that you can come in here without a pile of money, fancy clothes, wavy locks, and a handsome face, and with a little hard work still do a job in the United States Senate." Cranston considers himself a politician "without flamboyance" who is a "conservative in fiscal matters but liberal in human matters."

Alan MacGregor Cranston was born on June 19, 1914 in Palo Alto, California, to William MacGregor Cranston and Carol (Dixon) Cranston. He and his sister, Eleanor, grew up in Los Altos where their father was in the real estate business. Cranston credits his parents with making him aware at an early age of the importance of thinking things out for himself. "They went on the theory that you learn best from experience and that this practice would develop resourcefulness," he has recalled. His father's friendship with the noted San Francisco newspaper editor Fremont Older stimulated his interest in journalism.



ALAN CRANSTON

At Mountain View Union High School in Los Altos, Cranston was on the football and track teams, edited the yearbook, and wrote for the school newspaper. On graduating in 1932 he studied at Pomona College in Claremont, California for a year. He then spent a summer term at the University of Mexico, before enrolling, in the fall of 1933, at Stanford University where he majored in English, was elected to Sigma Nu, and won a letter in track, running the 400-yard and one-mile relay races. Discussions with campus friends about the Depression, the New Deal, and the rise of Nazism in Germany played an important role in shaping his ideas, and, having decided to become a journalist, during college vacations he worked as a reporter for small-town newspapers.

After obtaining his B.A. degree from Stanford in 1936, Cranston joined the staff of the International News Service. From 1936 to 1938 he served in England, Germany, Italy, and Ethiopia as a foreign correspondent for that wire service. He returned to the United States in 1939 and settled in New York City, where he contributed articles to such publications as the *American Mercury* and the New York *Times Book Review* and lectured on such subjects as the perils of American isolationism, the looming war, and the threat of Fascism.

After reading the original of Hitler's *Mein Kampf* in Germany, Cranston discovered that the version then being distributed in the United States had been edited to delete passages that might alert Americans to the threat of Nazism. He prepared an abridged version with anti-Nazi explanatory notes and placed it on the market for ten cents a copy. The brochure, which was issued by the Noram Publishing Company in 1939, sold some 500,000 copies before Hitler's agents got it banned by American courts for copyright infringement.

In 1939 Cranston moved to Washington, D.C., where he worked until 1941 as a representative of the Common Council for American Unity, an organization whose aim was to exercise a liberalizing influence on legislation. After the United States entered World War II, he joined the staff of the Office of War Information, where he served from 1942 to 1944 as chief of the foreign language division. It was partly as a result of Cranston's efforts that Italian citizens in the United States were removed from classification as enemy aliens. A postwar Italian premier later suggested that it was that act of friendship toward Italians that helped to expedite Italy's decision to make peace with the Allies. Cranston is also credited with the idea of having an American town renamed Lidice in memory of the Czechoslovakian town wiped out by the Germans in 1942. In response, the Czech-American townspeople of Stern Park Gardens, Illinois renamed their town Lidice.

Declining a government deferment from military service, Cranston resigned from the OWI in 1944. He enlisted in the United States Army as a private and was assigned to an infantry unit in the United States. Later he served as editor of *Army Talk* and co-authored a pamphlet entitled "Fascism." Discharged as a sergeant in 1945, Cranston returned to Washington with the determination to devote his efforts to world peace and international organization. His book *The Killing of the Peace* (Viking, 1945) is a journalistic account of the events from 1916 to 1923 that led to the defeat of the League of Nations, with special emphasis on the role of the United States. The New York *Times* selected it as one of the ten best books of 1945.

Cranston was a pioneer in the world federalist movement that evolved after World War II and advocated the formation of a federal union of the nations of the world. A director of the executive committee of Americans United for World Government, Cranston took part in the Conference on World Government at Dublin, New Hampshire in the fall of 1945. It was attended by some thirty writers, editors, lawyers, educators, and others dedicated to the quest for a lasting peace.

The conference assigned Cranston the task of presenting to United Nations delegates, meeting in London in February 1946, its "Dublin Declaration," which proposed the transformation of the United Nations General Assembly into a world legislature with "limited but definite and adequate power for the prevention of war." During that period Cranston served as chairman of a world government conference at Princeton, New Jersey, and in 1945-46 he was executive secretary of the Council for American-Italian Affairs, Inc. In early 1947 he returned to California where he embarked on a successful career in real estate, becoming head of the Ames-Cranston Co., a Palo Alto firm founded by his father. Later he also became president of Homes for a Better America, a Los Angeles building company; and vice-president of the Carlsberg Financial Corp., a Los Angeles land investment firm.

Meanwhile, after Americans United for World Government and five other organizations merged in February 1947 to form the United World Federalists, Inc., Cranston was elected head of the new organization's San Francisco chapter, and later he became chairman of its Northern California branch. On June 16, 1949 the national executive council of the United World Federalists unanimously elected Cranston national president, to succeed the organization's founder, Cord Meyer Jr. He took office on October 1, 1949 and remained in that post until 1952. Cranston continues to serve as one of twelve honorary vice-presidents of United World Federalists.

An active Democrat, Cranston was a founder of the California Democratic Council, a federation of local Democratic clubs formed to revitalize the party after its defeat in the 1952 Presidential election. Cranston became the first president of the council in 1953 and served until 1958. Since 1954 he also has been a member of the executive committee of the Democratic State Central Committee. In his first bid for public office, Cranston successfully ran for controller of the State of California in 1958, becoming the first Democrat to hold that office in seventy-two years. He was elected to a second four-year-term in 1962, by a margin of 1,258,314 votes.

In view of the ill health of incumbent Democratic Senator Clair Engle of California, Cranston decided to enter the Senatorial race in 1964. Although he had support from Governor Edmund G. Brown, from key labor and Congressional leaders, and from the California Democratic Council—which chose him over James Roosevelt at its February convention—he faced a formidable opponent in Pierre Salinger, the former White House press secretary, who also campaigned as a liberal. In the Democratic primary election on June 2, 1964 Cranston lost by a narrow margin, receiving 1,050,571 votes against 1,193,383 won by Salinger, who was in turn defeated by Republican George Murphy in the November election. In the Republican landslide of November 1966 Cranston was defeated in his bid for a third term as controller, although he received 47.3 percent of the vote.

Cranston again entered the race for a Senate seat in 1968 and easily won the Democratic primary on June 4, with 1,649,865 votes, or 58.9 percent of the total. His nearest opponent in the five-man contest was State Senator Anthony C. Beilenson, with 22.6 percent of the vote. His opponent in the November election was right-wing Republican opponent Max Rafferty, who had scored an upset victory in the Republican primary over incumbent Senator Thomas Kuchel, a moderate liberal. Rafferty had attracted a large following among reactionary forces as the controversial California State Superintendent of Public Instruction, and was at first favored to win by a wide margin. Political observers contrasted his flamboyant, strident campaign style with what they regarded as Cranston's low-keyed, bland, colorless, pedagogic approach.

Identifying himself with minority groups and the poor, Cranston called for "justice through equal opportunity for all regardless of race, religion, or class. He rephrased Rafferty's demand for "law and order" with the words "peace and security in the streets," and pointed out that he once accompanied the late Martin Luther King Jr. on a civil rights march in Alabama. Cranston called for "an immediate and unconditional halt of the bombing" of North Vietnam but rejected demands for unilateral withdrawal of American forces before an "honorable peace" was achieved. He advocated replacement of the military draft by a volunteer army and called for a sweeping reform of taxation on the federal, state, and local levels.

As the campaign progressed, political polls indicated that Cranston's prospects for victory were improving. A reporter for *Newsweek* (September 30, 1968) noted that "by avoiding a stand during the Democrats' Humphrey-Kennedy-McCarthy preliminaries, then staking out a position somewhat to the left of nominee Humphrey on the war, Cranston has managed to hold the support of nearly all elements in the party. But the main thrust of his effort is to enlist dissident Republicans, dissatisfied Democrats, and independents." Among the groups that emerged in the last weeks of the campaign was an organization of liberal and moderate Republicans known as Gopocrats for Cranston.

The bitterly fought campaign ended on November 5, 1968, when California voters elected Cranston to the Senate by a vote of 3,680,352 or 51.8 percent of the total, against Rafferty's 3,329,148 or 46.9 percent. A third candidate, Paul Jacobs of the Peace and Freedom party, received 92,965 votes. In an interview in *U.S. News & World Report* (November 18, 1968) Cranston said that his victory had given the Democratic party in California "a new sense of direction and a new lease on life."

Seated in the Senate at the opening of the first session of the Ninety-first Congress, in January 1969, Cranston was assigned to the Committee on Labor and Public Welfare. He is chairman of its veterans affairs subcommittee and a member of its subcommittees on employment, manpower, and poverty; health; labor; and migratory labor. His other committee assignment is with the Banking and Currency Committee, in which he serves on the subcommittees on housing and urban affairs; international finance; production and stabilization; and securities.

During his first few months in the Senate, the freshman California Democrat proposed legislation on such subjects as agriculture, conservation, voting rights, and improved veterans' benefits, and he aligned himself with opponents of the controversial antiballistic-missile system. In May he introduced a bill to curtail oil drilling off the coast of Santa Barbara, California and unsuccessfully sponsored a resolution to defer the planned closing of Job Corps centers pending Congressional review of antipoverty legislation. Later that month he co-sponsored, with Republican Senator George D. Aiken of Vermont, a resolution that would allow greater flexibility in foreign relations by establishing that extension of diplomatic recognition to a country "does not imply that the United States necessarily approves of the form, ideology or policy of that foreign government." Replying to President Richard M. Nixon's speech of June 4, 1969, charging opponents of government military and foreign policy with neo-isolationism, Cranston declared: "I see no wave of isolationism sweeping America. What is sweeping America is a demand that we readjust our priorities and goals so that we tackle the immense problems we face at home and abroad with realism and not with rhetoric."

Cranston considers the ending of the Vietnam war and the securing of world peace as the main problems facing the United States, and he has urged businessmen engaged in defense work to plan for the reconversion of their industries for peacetime use. Government interference with personal freedom is another of his major concerns. "You know, I just don't believe government has to be in every aspect of your life," he told an interviewer for *Nation's Business* (June 1969). "It needs to help where help is needed, but it doesn't have to be in everything."

Alan Cranston married Geneva McMath at Glendale, California on November 6, 1940. They have two sons: Robin MacGregor, who teaches retarded children at a private school in Los Angeles; and Kim Christopher, a high school student. Tall and lean, Cranston stands at six feet two inches, has brown eyes and a fringe of graying brown hair, and keeps fit by running and swimming. He still can run a mile in seven minutes and do the fifty-yard dash in 5.5 seconds. His wife once referred to him as an "almanac of sports statistics." When time permits, he reads or attends a motion picture. Over the years he has contributed to newspapers and magazines, and he once wrote a column for the Los Angeles *Times*. Cranston is a member of the Overseas Press Club and the Los Angeles Press Club. He is a Protestant, and his fraternal affiliations are with the Loyal Order of Moose and the Benevolent and Protective Order of Elks.

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CROSSFIELD, A(LBERT) SCOTT

Oct. 2, 1921- Aviator; aeronautical engineer
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Among the earliest heroes of the United States manned space program is A. Scott Crossfield, who during the 1950's was the pilot in a daring series of test flights of the experimental X-15 rocket airplane, precursor of the rocket craft that have since carried men to the moon. An engineer as well as a test pilot, Crossfield helped to design and engineer the X-15 for North American Aviation in addition to flying it, and after the aircraft was turned over to NASA and the Air Force in 1960, he continued at North American Aviation as director of test and quality assurance on the Apollo, Saturn S-II, Hound Dog, and Paraglider projects. Since 1967 Crossfield has directed research and development programs for Eastern Airlines. He was named a vice-president in 1968.

A. SCOTT CROSSFIELD

Albert Scott Crossfield was born on October 2, 1921 in Berkeley, California, one of three children of Albert Scott Crossfield and Lucia Maria (Dwyer) Crossfield. He has one sister, Elena Ruth (Crossfield) Brown, who lives in Sierra Madre, California; his other sister is no longer living. The Crossfields moved to Wilmington, California when Scott was a year old so that his father, a petroleum engineer, could accept a job as the superintendent of an oil company there. Crossfield had his first flight at six when he was taken for a ride in an oil company plane, and he does not recall ever having desired any other career than aviation. For a time, however, it seemed that he would never be able to fly a plane, because of a crippling heart and lung condition that he developed after a childhood bout with pneumonia. Eventually he regained his health, through what he calls "mental determination," and at twelve began to take flying lessons at the Wilmington Airport in return for delivering newspapers there. Later his father decided to take up farming and moved the family to a 120-acre farm in Klabber, Washington. Crossfield enjoyed farm chores and became active in 4-H clubs, but he reserved his greatest enthusiasm for his flying lessons. In 1938 he took his first solo flight.

By the time he graduated from Boistfort High School in Klabber in 1939, Crossfield had resolved to emulate such famous test pilots as the Boeing Airplane Company's Eddie Allen and the Air Force's Jimmy Doolittle—men who were capable engineers as well as crack pilots, more interested in conducting engineering experiments than in indulging in dare-devil stunts. Crossfield began his preparation by studying a year of chemistry and physics at the Nebraska Extension College on a Union Pacific scholarship. In 1940 he entered the University of Washington College of Engineering as a student of aeronautical engineering, but left in 1941 to work for Boeing Airplane Company as a production expediter.

After the United States entered World War II, Crossfield joined the United States Navy, in 1942, as a pilot. He served as a pilot instructor and was in training for combat duty as a fighter pilot when the war ended. He left active duty in 1945 with the rank of lieutenant, s.g. He then returned to his studies at the University of Washington, remaining active in the Naval Reserve, for which he led the thirteenth naval district aerial formation stunt team. From 1946 to 1950 Crossfield was the chief wind tunnel operator at the university's aeronautics laboratory, where he directed operations of the F.K. Kirston wind tunnel. In 1949 he obtained a B.S. degree in aeronautical engineering and the next year earned an M.S. degree in aero engineering.

His formal education completed, Crossfield joined the National Advisory Committee for Aeronautics (known as the National Aeronautics and Space Administration since 1958) and went to the High Speed Flight Research Station at Edwards Air Force Base in California as an aeronautical research pilot. During the five years that he was with NACA, from 1950 to 1955, Crossfield piloted the majority of their high speed flights in such aircraft as the F-100 and F-102 supersonic fighters, the X-1, X-4, and X-5 rocket research planes, and the Douglas 558-II Skyrocket. In the D558-II he set four speed records before becoming the first man to reach Mach 2, or twice the speed of sound, in 1953.

Crossfield's record of over 130 air-launched rocket flights, most of them at heights from 60,000 to 80,000 feet and all of them at supersonic speeds up to Mach 2, has yet to be broken. In addition to being a test pilot, Crossfield was a project supervisor, engineer, and flight test analyst in transonic, supersonic, and high altitude investigations. He took part in the program planning, evaluation, and procurement of several research aircraft, including the X-1 through X-5 series, the XF-92, the D558-I, and the D558-II. He initiated and demonstrated rocket flight planning and operational techniques that became standard in spacecraft operation, and helped to design the fully pressurized suit that served as the prototype of those worn by the Mercury, Gemini, and Apollo astronauts.

At Edwards Air Force Base Crossfield played a role in the conception and design of the X-15, the most advanced of the experimental rocket planes. Built to reach Mach 6 and an altitude of fifty miles, the X-15 was conceived of as the research tool to be used in solving engineering problems connected with manned space flight. When the contract for constructing and testing the X-15 was awarded to North American Aviation, Inc., in 1955, Crossfield resigned from NACA and joined North American's Los Angeles division as design specialist and test pilot for the project. Working round the clock, teams of engineers and specialists completed the X-15 in October 1958. It was transported to Edwards Air Force Base, where for several months its machinery was painstakingly checked and primed preparatory to the test flights. Ironically, Crossfield's closest brush with death occurred not on a test flight but on the ground while testing the pressure suit to be worn on X-15 flights. Inadvertently Crossfield had failed to turn the oxygen valve correctly, and instead of oxygen he was breathing a deadly nitrogen gas coolant that was leaking into the helmet through a small crack. Although a crewman, Pete Barker, was working near him, he failed to notice that the pilot had passed out. It was only when

Crossfield recovered consciousness and made a desperate gesture for help that Barker grabbed the helmet off his head, seconds before it would have been too late.

By March 1959 the X-15 was ready for its first series of test flights. A sleek, black, bullet-shaped aircraft with stubby wings, the rocket plane was small enough to be tucked under the wing of a B-52, from which it would be launched airborne. On the first series of flights the X-15 remained captive under the wing of the mother plane, giving the engineers an opportunity to check the craft's operation in the air. Despite such difficulties as radio failure and the icing over of the X-15's windshield, the flights yielded enough data to make possible a free flight on June 8, 1959, when the X-15 was launched in the air at a height of 38,000 feet and then glided back to earth with Crossfield at the controls. Although press reports called the flight "a complete success," Crossfield later revealed, in the first of two articles written with Clay Blair Jr. for the *Saturday Evening Post* (February 20 and 27, 1960), that just before landing the plane had oscillated wildly, making it difficult not to crash. Fortunately it was discovered that the trouble was caused by a small mechanical failure that proved easy to correct, and the plane was ready for its first powered flight on September 17, 1959.

The X-15 was launched from the B-52 at 38,000 feet as it had been for the glider flights but this time Crossfield ignited the rocket barrels and felt the surge of power from the craft's two rocket engines as the airplane soared upward at speeds reaching Mach 2.3 (approximately 1,500 m.p.h.) to an altitude of 50,000 feet. After almost four minutes the engine's fuel supply ran out, and Crossfield brought the plane in for a powerless landing as on the previous glider flights. The success of the test in the air was marred only by the discovery after Crossfield landed that a fire had broken out in the tail section. The second powered flight, on October 5, was judged completely successful, since Crossfield accelerated his speed to Mach 2.4 and soared to 67,000 feet before bringing the plane in for a perfect landing. On November 5, when the plane went out for its third powered flight, an explosion took place in one of the rocket engines and a fire broke out. Instead of abandoning the craft, Crossfield jettisoned most of his fuel supply and emerged uninjured from an emergency landing that nearly snapped the plane in two. On later flights during 1960 Crossfield pushed the airship to greater altitudes and speeds, becoming the first man to reach Mach 3 and survive. (Several years before, Air Force Captain Mel Apt was killed in the crash of an X-2 rocket plane after reaching Mach 3.) Crossfield's job, however, was to test the X-15 for malfunctions, not to push it to its capacity speeds. In December 1960 he completed his testing on the three X-15 airplanes constructed by North American Aviation, and they were turned over to NASA and the Air Force for other pilots to break records.

In 1961 Crossfield's boss on the X-15 project, Harrison Storms, selected Crossfield and about twenty other men for transfer to North American's space and information systems division, where their job was to revitalize the company's languishing missile projects. They succeeded so well that by the end of 1962 the company had obtained three big government contracts. As director of systems test and division director of test and quality assurance, Crossfield took major responsibility for such projects as the flight testing of the Hound Dog air-to-ground missile, and the quality control of the Apollo command and service module and launch escape system, the Paraglider Gemini recovery system, and the Saturn S-II booster. By early 1966 the objectives of the test and quality assurance division were so well realized that the division was disbanded, with each program division taking responsibility for its own testing and quality control. Crossfield was transferred to the research engineering and test division, where he became technical director. As such, he was responsible for engineering systems development.

With the ever-narrowing time gap between discoveries through research and their commercial application, airlines are developing their own research facilities to take early advantage of new advances. Thus in July 1967 Eastern Airlines hired Crossfield as system director of flight research and development and promoted him to division vice-president in 1968. Perhaps Crossfield's most exciting project at Eastern Airlines is one involving the replacement of the airline's New York-Boston and New York-Washington shuttle planes with short take-off and landing (STOL) aircraft, which in the past have been used only by the military.

Eventually Crossfield hopes to replace all of Eastern Airlines' shuttle flights with STOL aircraft that will take off from compact STOLports close to city centers, including one on the Hudson River between 24th and 33d Streets in Manhattan. Crossfield also directs Eastern's research programs for such new aircraft as the Concorde and Boeing 2707 supersonics and is responsible for aircraft acceptance inspections and flight tests, airways procedures and systems, flight technical developments, and flight safety.

With Crossfield as chief pilot, a McDonnell-Douglas 188 turbo-prop STOLcraft was demonstrated on September 23, 1968 at LaGuardia Airport in New York. Using only 700 feet for take-off, —the nimblest jets need at least a mile—the sixty-four-passenger plane carried out radical maneuvers and landed using only 400 feet of the runway. Since then, the STOLcraft has been making a limited number of daily shuttle flights from LaGuardia to provide information on operating costs and air-traffic and navigation procedures. Before it will be economically feasible to put the STOL planes into regular operation, Eastern officials believe that a model must be designed that can accommodate at least a hundred passengers and cruise at 400 miles per hour, as opposed to the present 250 miles, without sacrificing its present maneuverability.

Crossfield often speaks about his work before laymen and professional groups and writes articles for professional, trade, and lay publications. He wrote the chapter on "Piloting" in the *Handbook of Astronautical Engineering* (McGraw-Hill, 1960), edited by H. H. Koelle. With the help of Clay Blair

Jr., a former editor for the *Saturday Evening Post*, he wrote *Always Another Dawn* (World Publishing Co., 1960), an autobiography containing an account of the development of the X-15 and its test flights. Richard Witkin of the New York *Times Book Review* (January 8, 1961) called the book "as nearly perfect a test pilot's story as this reviewer has read."

Among the many awards that Crossfield has received are the Lawrence Sperry Award (1954) and the Ivan C. Kincheloe Award (1960). President John F. Kennedy presented him with the International Clifford B. Harmon Trophy in 1961 and the Collier Trophy in 1962. Crossfield is a co-founder and fellow of the Society of Experimental Test Pilots, a charter member of the National Society of Aerospace Professionals, a fellow of the Institute of Aerospace Sciences and the American Institute of Aeronautics and Astronautics, and an honorary fellow of the Aerospace Medical Association.

On April 21, 1943, A. Scott Crossfield married Alice Virginia Knoph, a long-distance telephone operator from Seattle, Washington. The Crossfields live in Coral Gables, Florida with their six children: Becky, Lee, Thomas Scott, Paul Stanley, Anthony Scott, Sally Virginia, and Robert Scott. In his days as a test pilot Crossfield accepted the risks inherent in his work but made it a rule not to discuss his test flights at home. He even discouraged his children from reading press reports about his test flights. For recreation Crossfield likes to fly his Beachcraft Bonanza and to go hunting. Five feet ten inches tall, Crossfield weighs 170 pounds and has brown eyes and black hair. Quiet, modest, and deliberate in manner, he has always seemed a far cry from the common stereotype of the devil-may-care test pilot. A devout Episcopalian, Crossfield wrote in *Always Another Dawn* that he "cannot believe that my being present at the birth and growth of the X-15 was an accident."

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CROW, JOHN O(RIEN)

Sept. 7, 1912- United States government official
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The associate director of the Bureau of Land Management, the agency within the United States Department of the Interior concerned with the conservation and proper use of public land and mineral resources, is John O. Crow, who came to the post in 1966. Previously, Crow, who is one-quarter Cherokee, worked for thirty years in the department's Bureau of Indian Affairs, and he was acting commissioner of that bureau in 1961. His work in Indian affairs confirmed in him the view that the government's most important role with regard to the Indians is to help them help themselves. To that end he developed procedures for adjusting individual tribes to the responsibilities of private citizenship once they chose to end their status as wards of the federal government.

The youngest of eight children, John Orien Crow was born in Salem, Missouri on September 7, 1912 to Drake Crow, a farmer, and Lucy (Murray) Crow. When he was six months old the family moved to Commerce, a small mining town in Oklahoma, where he grew up. In an interview with a newspaper reporter two decades later, Crow observed that none of his four sisters and only one of his brothers married an Indian, "probably because they never went to an Indian school and were not associated with Indians very much."

At Commerce High School Crow played basketball, football, and track, excelling at the latter two. After graduating from high school, at the age of sixteen, he entered Haskell Institute in Lawrence, Kansas, a federal vocational school for Indians administered by the Bureau of Indian Affairs. At Haskell, he studied physical education and business, and he played center on the football team, the Haskell Indians, which competed on the college level. In 1932, when he was captain of the team, Knute Rockne's Notre Dame University team trounced the Indians 72-0, but Crow's individual performance was such that the Fighting Irish named him the center on their all-opponent team. He was also selected for the All-Kansas team that year.

When the Haskell team went to Philadelphia to play Temple University in November 1932, Crow was interviewed by Betty Hardesty of the Philadelphia *Evening Ledger* (November 4, 1932), who was "flabbergasted" by his handsome appearance. "His jet black, shiny hair is wavy," she wrote. "His brown eyes are big. He is tall. . . . He is . . . probably one of the best-looking men playing football. His Indian reticence has made him modest. He is reserved, willing to answer any questions you ask, glad to boost any member of his team or his coach, but unwilling to offer much information about himself." Following his graduation from Haskell, in 1933, Crow played professional football with the Boston Redskins (now the Washington Redskins) for two years. In the off-seasons he worked for the Bureau of Indian Affairs at Fort Totten reservation in North Dakota, and in August 1935 he quit football to join the bureau full time.

From its founding, the United States government was legally committed to providing the original Americans with federal protection of their lands and with those public services not otherwise available to them. To fulfill those responsibilities, the Bureau of Indian Affairs was set up within the Department of War in 1824, and when the Department of the Interior was established in 1849 the bureau was transferred there. In the great westward migration of the nineteenth century, as armed white settlers and the United States Army drove the

Indians away from the expanding frontier and into smaller and smaller reservations, the bureau was, willy nilly, a paramilitary custodian, chiefly occupied with keeping the Indians quiet and out of the white man's way.

As the memory of the Indian "menace" faded into history during the first half of the twentieth century, the bureau became more benignly paternalistic, chiefly concerned with protecting the Indians from unscrupulous land speculators. But, as Oliver La Farge pointed out in an article on the Hokan Indians in the New York *Times Magazine* (June 11, 1961), the paternalism proved to be a mixed blessing. "Citizens, wards, beneficiaries of a trust, with federal responsibility for their health and education, despised by their white neighbors, possessed of partial sovereignity within the boundaries of their reservation—their real status was confusing to them and to all who dealt with them." Since 1953 the official policy of the B.I.A. has been "to end federal trusteeship of Indian tribes as fast as their members become able to manage their own affairs," and recent court decisions have thrown into doubt the government's right to assume guardianship over the person of an Indian. However—again in the words of Oliver La Farge—"old habits in the Indian service of interfering in Indian personal affairs—and, among Indians, of submitting to paternalism—die hard."

Crow's first full-time assignment in the Bureau of Indian Affairs was as a junior clerk at the bureau's agency in Valentine, Arizona, which has jurisdiction over the Truxton Canyon reservation. He became superintendent of the Truxton Canyon agency in 1941, and subsequently he served as superintendent of the agencies overseeing the Mescalero reservation in New Mexico (1946-51), the Fort Apache reservation in Arizona, (1951-55), and the Uintah-Ouray (Ute) reservation in Utah (1955-57). "One of the many significant contributions which Mr. Crow has made has to do with Public Law 671, which provided for the termination of federal supervision over the Ute reservation in Utah," the *Amerindian* noted seven years later (June 1964). "The law was new in concept, and there was no precedent to rely on for guidance. Mr. Crow developed procedures and worked with the Indian people involved so that there was the greatest possible acceptance of the law with minimum friction. This won him a $500 Special Act or Services Award."

In 1957 Crow went to the Bureau of Indian Affairs' Washington headquarters as deputy assistant commissioner in charge of resources and in 1959 he became chief of the bureau's realty division. From February to September 1961, when the bureau was being reorganized, he served as acting commissioner, thus becoming the first Indian to head the B.I.A. since Eli Parker, a Seneca, left the post in 1871.

At the time that Crow took over the Bureau of Indian Affairs, the Indian population of the United States, after dwindling from an estimated one million in 1500 to 250,000 in 1900, had risen again, to 551,669, a figure that included 14,444 Alaskan Indians, Eskimos, and Aleuts. Of that number, approximately 365,000 were living within or benefiting from the services provided to lands under B.I.A. jurisdiction. There are 321 such parcels of land, referred to loosely as reservations (although some are technically rancherias, pueblos, colonies, or public domain allotments), held by the federal government in nontaxable trust or restricted status for Indian use and occupancy on an individual or tribal basis. They cover 50,424,798 acres in twenty-seven states, most of them west of the Mississippi, with the heaviest concentrations in Arizona, New Mexico, South Dakota, and Oklahoma. The only reservations on the east coast are in Mississippi, Florida, North Carolina, and New York, and those in New York are independent of B.I.A. control. In addition to the Indian trust lands there are 4,709,000 acres of government-owned land, most of it in Alaska, set aside for Indian use and occupancy. Most reservation land is relatively barren and unproductive, and the inhabitants, with some exceptions (notably the oil-rich Arizona Navajos), generally live in squalor. In the entire course of the 180 years that it has been providing legal, medical, educational, economic, and other services to Indians, the United States government has spent for that purpose about $5 billion, a figure comparable, for example, to half the amount it spends every 180 days for military purposes in Vietnam.

JOHN O. CROW

Shortly after his appointment as acting commissioner of the B.I.A., Crow, in a news conference reported in the New York *Times* (February 13, 1961), discussed the reorganization of the bureau. Noting that many Indians considered the B.I.A. to be out of touch with day-to-day Indian affairs, he said: "We have to have better communication with the Indian people. We need to get our services closer to them right in the field. We need our best people at the grass-roots level, working with the Indians, talking with them, building up mutual confidence." When that is done, he said, the job will become "one of how we can motivate our Indian people to a point . . . where they have the background, the education, the sophistication to find their place in this country." The Indians' ambition, he went on, is limited by the wide gap in culture and communication between them and the general population. One of the aims of the reorganized bureau, he said, would be to narrow that gap.

When Phileo Nash became commissioner of Indian Affairs on July 31, 1961 Crow was made deputy commissioner, and he held that post until February 1966, when he received his present assignment as associate director of the Bureau of Land Management, also within the Department of the Interior. In conjunction with other divisions of the Department of the Interior, such as the Bureau of Sports Fisheries and Wildlife and the National Park Service, the Bureau of Land Management is responsible for seeing that lands and resources in the public domain are used and developed to best public advantage. The public domain comprises 412,000,000 acres—most of them in eleven Western states and in Alaska—owned by the United States government. The Bureau of Land Management has exclusive custody over some of that acreage and partial jurisdiction over resources in the rest. In addition, it is responsible for the administration of mineral resources on certain acquired lands, so that its total jurisdiction, partial and total, covers about 800,000,000 acres.

The functions of the bureau are concerned with the identification, classification, use, and disposal of public lands and the development, conservation, protection, and utilization of the natural resources on public lands and the mineral resources on the acquired lands under its jurisdiction. The bureau surveys and prepares maps of public lands and certain mineral leasings. It issues leases and permits for mineral development, grazing, and other uses of public lands, and it carries out programs for rehabilitation of range lands; conservation and continuous yield in timber lands; regulation of water resources so as to conserve water and protect soil from erosion; and development of habitats for wildlife and recreation facilities for people, in cooperation with other governmental agencies, federal and local. In all of its programs, the bureau coordinates as much as possible the following factors: multiple-use of land; sustained yield of renewable resources at the highest possible level; and the economic stability of dependent communities.

On November 23, 1957 John O. Crow married Bernese Marie Bonga, who is part Chippewa. He was previously married, in 1934, to Juanita Alice James. By that marriage, which ended in divorce in April 1957, he has a daughter, Juanita Emily. Still handsome and rugged looking, Crow is six feet two inches tall and weighs 235 pounds. His religious affiliation is Baptist, and he is a 32d degree Mason in the Tucson, Arizona consistory. In 1964 Crow received the Career Service Award of the National Civil Service League and in 1968 the Distinguished Service Award of the Department of the Interior.

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DAVIS, OSSIE

Dec. 18, 1917- Actor; playwright
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Although he is perhaps more identified in the public mind with acting than with any other profession, Ossie Davis nevertheless prefers to think of himself primarily as a playwright. Demonstrating how effective an instrument laughter can be in the struggle against racial prejudice, in 1961 he scored a triumph with the Broadway production of his own satirical comedy *Purlie Victorious*, in which he also played the lead. According to Davis, "the basic task of the writer, white or black, is to truly describe America to itself, to bring it insight and enlightenment." Concurrent with his commitment to the theatre is his total involvement in the civil rights movement, to which he devotes much of his time and talent.

Ossie Davis was born on December 18, 1917 at Cogdell, Georgia, the oldest of the five children of Kince Charles Davis and Laura (Cooper) Davis. He grew up in Waycross, Georgia, where he attended Central High School. His father was a railroad construction engineer, then an unusual occupation for a Negro in the Deep South. Davis has said that he was first impelled to become a writer when he became aware of the harassment inflicted on his father by white bigots who tried to "keep the Negro in his place." Recalling his childhood for Joseph Wershba of the New York *Post* (October 11, 1961), Davis said: "Some of the sweetest memories I have are of my father telling us stories. It gave us a chance to laugh at the world." In 1935 Davis and a friend his own age tried unsuccessfully to enlist on the side of the Ethiopians in their struggle against Mussolini's invaders.

After graduating from high school, Davis hitchhiked to Washington, D.C. and, aided by a National Youth Administration Scholarship, enrolled at Howard University. There he met Dr. Alain Locke, a philosophy professor and drama critic, who not only encouraged him to write for the stage but also advised him to learn about the theatre by working in New York with Off Broadway groups after he finished college. Too impatient to wait until graduation, Davis left Howard University at the end of his junior year for New York City, where he arrived with $30 in his pocket. Joining the Rose McClendon Players, a little theatre group in Harlem, he swept floors, built and painted sets, and acted in plays—including *Joy Exceeding Glory*, produced in 1941—that were presented in basement theatres, churches, and union halls. To cover his living expenses, Davis took such odd jobs as handcart pusher in Manhattan's garment district, janitor, shipping clerk, and stock clerk. He was sometimes reduced to spending the night on a park bench and taking his meals at a church mission.

Inducted into the United States Army in 1942, Davis spent much of his World War II military service in Liberia, West Africa, as a surgical technician in the Medical Department. Later he was transferred to Special Services, where he wrote and produced several shows, including one entitled

Goldbrickers of 1944. After his discharge in 1945 he returned to Georgia. He was living in Valdosta when Richard Campbell, the director of the Rose McClendon Players, suggested that he return to New York and try out for Robert Ardrey's new play *Jeb.* The play, with Davis in the title role of Jeb Turner, opened on February 21, 1946 at the Martin Beck Theatre. A Purple Heart hero who lost a leg in the war, Jeb returns to his Louisiana hometown, where white men thwart his attempts to make a living as an adding machine operator. Although the play closed after only nine performances, critics found Davis a promising young actor. The role of Libby George in the production was played by Ruby Dee, who married Ossie Davis on December 9, 1948 after both had toured with the national company of *Anna Lucasta,* with Davis as Rudolf and Miss Dee in the title role.

Continuing to cultivate his other talents for the theatre, Davis took a course in playwriting at Columbia University in 1948. He also appeared in minor roles on Broadway that occasionally caught the favorable attention of critics. In 1948 he appeared as Trem in *The Leading Lady,* and in 1949 he played Stewart in *The Smile of the World* and Lonnie Thompson in a City Center revival of *Stevedore.* Reviewers warmed to Davis' portrayal of Jacques—a servant who considers himself a man of the world after having visited Paris—in *The Wisteria Trees,* Joshua Logan's adaptation of Chekhov's *The Cherry Orchard,* which opened March 29, 1950 at the Martin Beck Theatre, starring Helen Hayes.

In 1951 Davis played the angel Gabriel in a revival of *The Green Pastures;* Jo in George S. Kaufman's *The Royal Family,* and Al Clinton in *Remains To Be Seen.* In 1953 he was featured as Dr. Joseph Clay in *Touchstone.* During the 1954-55 season, Davis was stage manager for Howard Da Silva's Off Broadway production of *The World of Sholem Aleichem,* based on the stories of the Yiddish author. "I felt right at home," Davis told Joseph Wershba in the New York *Post* interview. "Sholem Aleichem's people were my people." He again appeared as Jacques in a City Center revival of *The Wisteria Trees* in 1955, and as a lieutenant in *No Time for Sergeants* in 1956. He played Cicero in the musical *Jamaica,* starring Lena Horne, which began its 555-performance run at the Imperial Theatre on October 13, 1957.

Davis again costarred with Ruby Dee when on August 31, 1959 he took over from Sidney Poitier the role of Walter Lee Younger in *A Raisin in the Sun,* Lorraine Hansberry's hit drama about the aspirations of a Negro family, which played at the Ethel Barrymore Theatre until June 25, 1960. Concurrently with his theatrical work, Davis appeared in the motion pictures *No Way Out* (Twentieth Century-Fox, 1950), *Fourteen Hours* (Twentieth Century-Fox, 1951), and *The Joe Louis Story* (United Artists, 1953). During the 1950's he began to write, produce, and act in dramatic presentations for Negro History Week under sponsorship of the Retail Drug Workers Union. His one-act play, *Alice in Wonder,* about the political harassments of the McCarthy era, was produced at a Harlem theatre in 1953 with little success.

OSSIE DAVIS

With the opening of *Purlie Victorious* at the Cort Theatre on September 28, 1961, Davis finally realized his ambition to be a successful writer. Combining folk-comedy with social satire, *Purlie Victorious* parodies traditional black-white Southern stereotypes. Davis headed the cast, which also included Ruby Dee and Godfrey Cambridge, as preacher Purlie Victorious Judson, who returns to his home in rural Georgia after a long absence and matches his wits with a white plantation owner. Critical reaction to the play and to Davis' performance was generally favorable, although some reviewers objected to its uncertain shifting back and forth between realism and fantasy.

Davis credits much of the success of *Purlie Victorious* to its director, Howard Da Silva. "Howard made me see that if you infuse stock characters with warmth and humanity, they make your point with laughter," he told Louis S. Miano of *Show* (October 1961). "We've got to play these people with wit and, especially with love. Man, if the love isn't there, all of them, the NAACP, B'nai Brith, *and* the White Citizens' Councils, will be after us with shotguns." The play, which ran for 261 performances, was reportedly a leading contender for the Pulitzer Prize. Davis repeated the role of preacher Judson in the film version, released by Trans-Lux in 1963 with the title *Gone Are The Days.* At first not a box-office success, it fared better after it was rereleased under the title of the play and sponsored by Paul Newman, Fredric March, and other celebrities.

Commissioned by the Ira Aldridge Society, Davis wrote a thirty-minute dramatic reading, *Curtain Call, Mr. Aldridge, Sir,* about the famous Negro Shakespearean actor of the early nineteenth century, which was presented by six professional actors at the Henry Hudson Hotel in New York City in May 1963. With Bernard Waltzer and Page Productions he was coproducer of *Ballad for Bimshire,* a musical set in Barbados, which opened at the Off Broadway Mayfair Theatre in October 1963. Although the production received unfavorable reviews, Davis' performance as the pompous Sir Radio was praised by critics. Howard Taubman wrote in the New York *Times* (October 16, 1963) that Davis "is the worm in the apple, the serpent in Eden—and, in a brief turn, an undiluted delight." Ossie Davis and Ruby Dee made their debut as a nightclub team in July 1964, when they presented a program of songs, readings, and "free-form comment" at the Village Vanguard in New York City. During the 1965-66 season Davis appeared as Johannes in Howard Da Silva's Broadway play *The Zulu and the Zayda*, about the friendship between a young South African black and a skittish Jewish grandfather, played by Menasha Skulnik.

In Otto Preminger's large-scale film *The Cardinal* (Columbia, 1963) Davis played a Southern black Roman Catholic priest victimized by the Ku Klux Klan. With his portrayal of Jacko, a Jamaican soldier, in *The Hill* (MGM, 1964) he brought much needed comic relief to an otherwise grim film about a British military prison. He costarred with Burt Lancaster in *The Scalphunters* (United Artists, 1968), a western, as Joseph Winfield Lee, an educated runaway slave, who "comes out on top not because he's a Negro, but because he's cunning and can lie as well as any white man," as Davis explained to Bob Lardine of the New York *Sunday News* (June 2, 1968).

In his next motion picture, *Slaves* (Theatre Guild Films, 1969), Davis played an originally docile slave who is finally goaded into revolt. Although critics worked up little enthusiasm for *Slaves*, Davis praised it as a film "that tells it like it was and is" and that "not only has historical validity but is directly related to the problems of today." Other films in which Davis has appeared are *Shock Treatment* (Twentieth Century-Fox, 1964), *A Man Called Adam* (Embassy, 1966), and *Sam Whiskey* (United Artists, 1969). In the summer of 1969 Davis was working on location in Harlem as director of the forthcoming United Artists film *Cotton Comes to Harlem*, for which he and Arnold Perl wrote the screenplay. Based on a novel by Chester Himes, the film deals with the exploits of two black detective heroes.

Davis made his television debut in the title role of the Kraft Theatre production of Eugene O'Neill's *The Emperor Jones*, presented on NBC-TV in February 1955). Reviewing *Seven Times Monday*, a Play of the Week, presented on WNTA, then New York City's educational channel, in October 1960, a critic for the New York *Times* (November 1, 1960) wrote that Davis gave "an outstanding performance as Willie Harris, a young man striving to achieve stature and security." For the *East Side, West Side* series, Davis wrote the script of *School Teacher*, which was presented on CBS-TV in 1963. In October 1965 he narrated the first of nine programs on the *History of the Negro People*, presented on National Educational Television. For his portrayal of a handyman who helps a retarded boy, in the semidocumentary *Teacher, Teacher*, presented on NBC-TV on the Hallmark Hall of Fame in February 1969, Davis was nominated for an Emmy award of the National Academy of Television Arts and Sciences. He also has appeared on such television series as *The Defenders, The Nurses, The Doctors, The Fugitive*, and *Twelve O'Clock High*.

With Ruby Dee, Davis has presented dramatic excerpts on educational television and recorded *The Poetry of Langston Hughes* on the Caedmon label. He has also made a recording of Hughes's *Simple Stories* for the same company. Included in his recent creative output are a play, *Last Dance for Sybil*, and a musical adaptation of Mark Twain's *Pudd'nhead Wilson*. In recognition of his achievements, Long Island University presented Davis in 1963 with its annual award for "outstanding contributions to the theatre" and cited him for "opening great horizons for Negro entertainers."

An advocate of racial equality since his early boyhood, Davis has said that the late Rev. Martin Luther King Jr. and the rise of the new African nations helped to change his outlook from bitterness to hope. Although he considers himself a black nationalist, he rejects black racism. Over the years, he has become more and more involved in the civil rights movement. He has served on the advisory board of CORE, and he has also supported the NAACP, the Urban League, the Student Nonviolent Coordinating Committee, and the Southern Christian Leadership Conference.

Invited in October 1962 to testify at a Congressional inquiry into racial discrimination in show business, Ossie Davis and Sidney Poitier said that despite their own successes, discrimination in hiring was still widespread in the theatre. Davis has proposed that black people use the boycott as a weapon in combating discrimination. For the August 1963 civil rights march in Washington, D.C. Davis wrote a skit for presentation on the steps of the Lincoln Memorial. In 1965 he received the first Mississippi Freedom Democratic Party citation, and that year he delivered a eulogy at the funeral of the slain black nationalist leader Malcolm X.

Convinced that humor is an effective weapon in the battle for social change, Davis has said, as quoted in the Washington *Post* (May 12, 1968): "Riots come from frustration, a breakdown of communication. Humor, which is a very precious commodity, is a means of communication. It is not, of course, a substitute for social action—it is a chance to consider all the options. Humor is basically a comment on the dreams and the lack of fulfillment thereof. And I truly believe humor can aid in calming ghetto tensions." To Ossie Davis the artist is "a lover of life, a giver of life," and he has said, according to *Variety* (October 27, 1965): "A real artist must . . . stand up and be counted when he sees a man—or a civilization—going down the road with a gun at his back."

Ossie Davis and his wife, Ruby Dee (the stage name of Ruby Ann Wallace) have two daughters, Nora, born in 1950, and LaVerne, born in 1956, and a son, Guy, born in 1952. A handsome, graying, energetic man, Davis stands at six feet two inches, weighs 185 pounds, and has a resonant baritone voice. He somehow finds time to teach a Sunday school class at the Grace Baptist Church in Mount Vernon, New York, near his home in New Rochelle. Nat Hentoff, in interviewing Davis for the New York *Times* (May 5, 1968), asked the actor how he kept his integrity when surrounded by the compromises of the theatrical world. He replied with the intriguing guideline: "Never sell more of yourself than you can buy back before the sun goes down."

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DAY-LEWIS, C(ECIL)

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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1940.

A literary figure of diverse talents is C. Day-Lewis, who was named to succeed the late John Masefield as Poet Laureate of England on January 1, 1968. Although Day-Lewis must primarily be accounted a poet, he is better known to many readers for the erudite and ingenious detective stories that he has penned under the pseudonym of Nicholas Blake. In addition to twenty Blake mysteries and about the same number of volumes of poetry, the Day-Lewis canon embraces four novels outside the detective genre, some dozen books of literary criticism, translations of Virgil and Valéry, and the autobiography *The Buried Day* (Harper, 1960).

As a poet Day-Lewis is, if not one of the towering figures of twentieth-century British letters, certainly one of the most highly respected. During the 1930's, when he belonged to the Communist party, he was a prominent practitioner of, and probably the foremost apologist for, the poetry of left-wing political protest in Britain. His poems of that period are marked by a revolutionary fervor and a penchant for Audenesque experimentation at variance with the qualities that have since proved to be his fortes: lucidity, simplicity, and quiet lyricism. Day-Lewis is not an innovator, but he is a skilled craftsman, adept at such highly disciplined traditional verse forms as the sonnet and at his best in meditative poems that permit the reader the pleasure of following the train of thought of an intelligent, observant, compassionate, and highly cultivated mind. On the basis of his orthodox prosody, refined and elaborate phrasing, and conventional use of metaphors and classical allusions, Day-Lewis is related by some critics to the British Georgian poets of the early twentieth century.

The only child of the Rev. F. C. Day-Lewis, an Irish Protestant clergyman, Cecil Day-Lewis was born in Ballintogher, Ireland, on April 27, 1904. His mother, Kathleen Blake (Squires) Day-Lewis, a collateral descendent of Oliver Goldsmith, was an amateur poet. She died when her son was four years old, about a year after the family had moved to England. A precocious boy, Day-Lewis began writing verse at the age of six. Growing up under strict paternal discipline in staid country rectories, he nurtured interiorly the rebellious spirit that would become manifest in his early published work.

C. DAY-LEWIS

On scholarships, Day-Lewis attended the Sherborne School in Dorset and Wadham College at Oxford University. At Oxford he applied himself less to his formal studies than to the informal discussions and activities of a left-wing literary circle in which he began his long association with W. H. Auden, Stephen Spender, and Louis MacNeice. While an undergraduate he published his first book of poems, *Beechen Vigil* (Fortune Press, 1925). With Auden, he edited *Oxford Poetry, 1927* (Blackwell, Applecroft, 1927), an anthology of undergraduate verse. His rise to public recognition began with a favorable comment on his poetry by T. E. Lawrence in a newspaper column.

After obtaining his degree, without distinction, Day-Lewis searched about for a way to support himself while trying to establish himself in a literary career. After a brief fling at journalism, he became a schoolmaster, and from 1927 to 1928 he taught at the Summerfields School in Oxford, from 1928 to 1930 at Larchfield School in Helensburgh, Scotland, and from 1930 to 1935 at Cheltenham College.

Meanwhile, his interest in social and political reform had led him into the Communist party. Theodore Maynard once remarked that the young poet's affiliation with Communism was "hardly more definite than the Shelleyan aspiration, 'The world's great age begins anew.'" Day-Lewis himself has given the following explanation for his attraction to Communism: "Being Irish, one had this built-in prejudice in favor of the small battalion. In those days they [the Communists] were the smallest battalion in the country." According to a report in *Time* (January 12, 1968), "he now recalls his stint as a party educator as 'a signal instance of the blind leading the short-sighted.'"

The detached, somewhat cynical air of his retrospections notwithstanding, C. Day-Lewis as a young man was genuinely committed to the belief that society was acutely diseased and in need of a radical cure. That belief, and his efforts to come to terms with it in his personal life, permeated the writing he did in his twenties and thirties. In *Transitional Poem* (Hogarth, 1929) he revealed the dilemma of a person torn between the values instilled by his family and class and a philosophy demanding rejection of those values. His gradual resolution of the conflict can be seen in the poems of *From Feathers to Iron* (Hogarth, 1931), which move from an attitude of indifference to one of social consciousness and responsibility. With the publication in 1933 of *The Magnetic Mountain* (Hogarth) he made his commitment clear. Reflecting the influence of Auden in diction and tone, the poems of that volume were preoccupied with such themes as social injustice, community, war against Fascism, and the poet as revolutionary.

Day-Lewis became established as a leading articulate propagandist and ideologue of the socialist British poets with the publication of his two essays *A Hope for Poetry* (Basil Blackwell, 1934) and *Revolution in Writing* (Hogarth, 1935). In them he declared the poet's obligation to repudiate detached aestheticism and to concern himself with —and to influence public attitudes toward—such crucial issues as the Depression, the rise of Fascism in Germany and Italy, and the Spanish Civil War. The essays were published in the United States by Random House, the first in 1935 within the volume *Collected Poems 1929-1933* and the second the following year in a volume also containing *A Time to Dance* (poetry) and *Noah and the Waters* (a Marxist morality play).

Needing money to pay for repairs on his house, Day-Lewis wrote a detective novel in 1935 under the pseudonym Nicholas Blake. *A Question of Proof* (Harper, 1935), introducing the genial amateur sleuth Nigel Strangeways, was an immediate commercial and critical success. Now having an assured livelihood within the craft of writing itself, Day-Lewis quit teaching and applied himself to the creation of more mysteries for Strangeways to unravel. Over the next six years he published one book under the Blake pseudonym per year.

During that period he wrote three novels outside the mystery genre: *The Friendly Tree* (Cape, 1936; Harper, 1937), *Starting Point* (Cape, 1937; Harper, 1938), and *Child of Misfortune* (Cape, 1939). In those, the autobiographical element was strong. *Starting Point,* for example, was about four young political-literary activists at Oxford, and it ended with a not very muted call for intelligent young people to combine their energies in the building of a new social order.

In the view of many critics, Day-Lewis' Marxist prose was peerless, but his poetry suffered in direct ratio to its revolutionary content, and also to the degree that it emulated Auden's journalistic, cerebrally clever, satirically biting style. Such critics charged him with extravagant and confused imagery, lack of originality, inept satire, and shrill didacticism. But his short, simple lyrics, then as later, were generally well received. Reviewing *Short Is the Time: Poems, 1936-1943* (Oxford University Press, 1945) in the New York *Times* (August 5, 1945), Robert B. Heilman wrote: "When Lewis can stay away from the rhetorical flourish, keep to the proper material, of which he has no lack, submit to the discipline of form, and let the hot metal of enthusiasm be poured into firm molds instead of splashing all over the shop, he can write first-rate poetry."

In 1939 Day-Lewis broke with the Communist party, and the more personal and meditative tone of his later poetry is traced by some critics to that watershed in his career. Clifford Dyment in his short biography *C. Day-Lewis* (Longmans, Green, 1955) characterized his subject as "a man in whom concern for his needs as a poet coexists uneasily with the concern for the needs of others which he feels as a conscientious member of society." According to Dyment, Day-Lewis' ideological partisanship had constricted his most natural and valid qualities of perception, which are those of "a private poet whose private vision gives clarity to his public view; a public poet whose public view enlarges his private vision."

Day-Lewis himself wrote about his evolution as a poet in an autobiographical note for *Contemporary Authors* (1966): "My own basic pattern compelled me to become a person who lives largely by words and for them. In my young days, words were my antennae, my touchstones, my causeway over a bog of mistrust. After some false starts and fruitless detours, they began to lead me . . . to understand the paradox that a poet must make sense of 'real' things through the process of creating works of a quite different order of reality."

"With the onset of World War II," the writer of the *Time* article observed, " 'the smouldering heart, the seamless brow' of the youthful Day-Lewis began a slow, often painful search for order—a quest that some critics fear may have put his 'less Dionysiac' verse at the Establishment's doorstep. Yet the best of his lyrical and narrative poems display a trim, controlled power." During World War II, Day-Lewis was an editor with the publications division of the British Ministry of Information. In 1946 he was Clark Lecturer at Trinity College, Cambridge University, and from 1951 to 1956 he held a poetry chair at Oxford. He became a director of Chatto and Windus in 1954.

His *An Italian Visit* (Harper, 1954) was described by I. L. Solomon in the *Saturday Review* (July 14, 1954) as "a poetic journal of what it means for a poet to be alive in this cold-war era." Retellings of four Greek myths, a sonnet cycle titled "Moods of Love," and a poem in tribute to Dylan Thomas, "the ribald, inspired urchin," were among the contents of Day-Lewis' *Pegasus and Other Poems* (Harper, 1958). In reviewing the collection in *Poetry* (August 1958), David Wright wrote of Day-Lewis: "In virtuosity, polish, and technical skill he is if anything more able and dazzling than ever, while the range of his repertoire —the narrative, the lyric, the elegiac, the occasional, and the meditative poem—is hardly diminished." But Wright felt that the further the poet strayed from the personal the more derivative and less effective he became. G. S. Fraser, reviewing *Requiem for the Living* (Harper, 1963) in the *New York Review of Books* (June 25, 1964), voiced a similar impression: "I have a feeling in reading Day-Lewis —occasionally there are lines, stanzas, cadences that move me very simply and directly—that there is a wistful, sad, true, basically simple-hearted poet . . . waiting in the wings for his cue; but he rarely gets it."

Day-Lewis told Derek Parker of the Manchester *Guardian* (October 26, 1965) that "the poets of the fifties" were influential in making him "dryer," less "dionysiac." "Mad dionysiac has never suited me," he said. "Occasionally I've attempted a freer sort of verse, but it's very seldom worked. I feel very much with Valéry . . . , who said somewhere, 'Why do I write in strict form?——In order not to say everything in the poem.' When I was at Harvard I wrote a poem called 'On Not Saying Everything' (which I think is probably the best one I've ever written) about the fruitful limitations of style." "On Not Saying Everything," which was included in *The Room and Other Poems* (Cape, 1965) concludes: "Love's essence, like a poem's, shall spring/ From the not saying everything."

Lectures delivered by Day-Lewis at Harvard University in 1964-65 and published under the title *The Lyric Impulse* (Harvard University Press, 1966) drew from a reviewer in the London *Times Literary Supplement* (January 27, 1966) the comment: "Mr. Day-Lewis is a type of critic so unfashionable in academic circles as almost to have disappeared. He believes that poetry is meant to be enjoyed rather than analyzed." Among Day-Lewis' other volumes of literary criticism are *The Poetic Image* (Oxford University Press, 1947), *The Poet's Task* (Clarendon Press, 1951), and *Notable Images of Virtue: Emily Bronte, George Meredith, W. B. Yeats* (Ryerson, 1954). Metaphor and rhythm, Day-Lewis observed in one of his analyses of his craft, have the power "to slip past the defenses of our intellect and talk to the deep unconscious levels within us."

Works edited by Day-Lewis include *The Chatto Book of Modern Poetry, 1915-1955* (Chatto and Windus, 1956), with John Lehmann; *A New Anthology of Modern Verse*, 1920-1940 (Methuen, 1941), with L. A. G. Strong; Palgrave's *Treasury of the Best Songs and Lyrical Poems in the English Language* (Collins, 1954); Charles Dickens' unfinished novel *The Mystery of Edwin Drood* (Collins, 1956), and *The Collected Poems of Wilfred Owen* (New Directions, 1964). His translation of Paul Valéry's meditative poem *Le Cimetière Marin* was published by Secker and Warburg in 1947, and a swift, conversational translation of Virgil's *Aeneid* that he did for the BBC in loose six-stress meter was issued by Oxford University Press in 1952 and by Doubleday in 1953. In 1966 Oxford University Press published in one volume his translations of Virgil's *Eclogues* and *Georgics* and a revision of his *Aeneid* translation. The latest detective thriller by Day-Lewis' alter ego, Nicholas Blake, is *The Private Wound* (Harper, 1968), a Nigel Strangeways mystery set in Ireland.

After the death of John Masefield in 1968, Day-Lewis was chosen Poet Laureate over two close contenders, John Betjeman and Robert Graves, Day-Lewis' own preference. The stipend for the post, set in the sixteenth century, is a nominal $233. The work involved is the optional composition of verses to mark grand royal or national occasions. Day-Lewis' first effort was commissioned in January 1969 by the London *Daily Mail* as a contribution to the "I'm Backing Britain" campaign initiated by working girls to help the faltering British economy. Written hastily, the verse was a hearty but pedestrian exhortation to his country's "tough and gentle islanders" to face the devaluation of the pound with "steel in the fiber, charity in the veins."

The other poets who have most influenced Day-Lewis' verse are, by his own acknowledgment, Thomas Hardy, William Butler Yeats, Robert Frost, and W. H. Auden. The Poet Laureate cheerfully acknowledges that he is now a member of what he calls "the *derrière garde*." When his *Selected Poems* was published by Harper in 1967, John Wain observed in the *New Republic* (June 24, 1967): " 'Modern' poetry had, in fact, never been very congenial to him. . . . The élan of modern poetry, the violent juxtapositions, the self-consciously anti-poetic imagery are found in his early verse, but only because they are imitated from other people. Victorian and Georgian models really suited him much better." Philip Norman commented in the Washington *Post's Book World* (March 3, 1968) that in Day-Lewis' best poems "his admirers see skill, tact, instinct." Norman quoted one critic who called him "the personally-flavored poet, the delighted-in poet of the few," and he paraphrased Cyril Connolly's judgment of him: "Day-Lewis lacks the qualities of his close contemporaries—'the terrific impact of Auden, Spender's mystical insight'—[but] he is nevertheless a lucid, musical, fastidious lover of words."

C. Day-Lewis and actress Jill Balcon were married on April 27, 1951. They have two children, Lydia Tamasin and Daniel Michael. Day-Lewis had previously been married to Constance Mary King, from 1928 until their divorce in 1951. By that marriage he has two children, Sean Francis and Nicholas Charles. Day-Lewis lives with his family in a Georgian House on the Thames at Greenwich. Alternating his work, he follows a week of writing at home with a week in his office at Chatto and Windus, Ltd. in London. Since 1958 he has been vice-president of the Royal Society of Literature and since 1962 he has been chairman of the British Arts Council's literary panel, which makes grants to writers. He was made a Companion of the Order of the British Empire in 1950. His club is the Atheneum.

Physically, Day-Lewis is tall and rangy, with handsome, cragged features—"the finely scored and carved looks of an actor still in work," as Philip Norman remarked in his *Book World* article—and a melodious, resonant voice. According to Norman, "he reads poems exquisitely and sings in what has been described as a 'charming light tenor.' " Gastronomically he is, according to his wife, "sweet-toothed." After a lunch that is likely to consist of corn flakes followed by chocolate pudding covered with chocolate sauce, he customarily takes a walk. He abhors cocktail parties and at any social gathering he is capable of disappearing into a laconic shell the moment conversation fails to interest him. But Derek Parker in his *Guardian* article described him as a man of "great courtesy" nonetheless. Concerning religion, Day-Lewis has said: "Having this strong religious upbringing, naturally I became an atheist when I went up to Oxford. I now realize that's a hopeless position."

The poetic muse abandons Day-Lewis regularly, for periods as long as two years, and during such fallow interludes he used to despair of ever recovering his poetic power. "Now," he wrote in his autobiographical note for *Contemporary Authors,* "I have grown habituated to the ebb and flow; and I can wait more patiently for the season when the world around me and within me shall bloom again with poetic significance."

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DEARDEN, JOHN CARDINAL

Oct. 15, 1907- Roman Catholic Archbishop
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The first elected head of the Roman Catholic hierarchy in the United States is John Cardinal Dearden, Archbishop of Detroit. The quiet but doughty Dearden—who had gained a reputation as a liberal in his work at Vatican Council II and in his administration of the Detroit see—began his five-year term as president of the National Conference of Catholic Bishops in 1966. When Pope Paul VI elevated four American prelates to the College of Cardinals in the spring of 1969, a writer for *Time* (April 4, 1969) called Dearden "the only outright progressive among the new Cardinals," and, according to a report in *Newsweek* (April 11, 1969), Detroit under Dearden has become "a model of democratically guided reform in the post-Vatican II church."

JOHN CARDINAL DEARDEN

The eldest of five children, John Francis Dearden was born in Valley Falls, Rhode Island on October 15, 1907 to John S. and Agnes (Gregory) Dearden. He received his elementary schooling at Holy Trinity School in Valley Falls and St. Philomena School in Cleveland, where his family moved when he was eleven. After graduating from Cathedral Latin School in Cleveland, he studied for the priesthood at St. Mary's, the Cleveland archdiocesan seminary, and at the North American College and the Pontifical Gregorian University in Rome. In 1932 he was ordained a priest, in Rome, and two years later he received his Doctor of Sacred Theology degree from the Pontifical Gregorian University.

Dearden's first assignment was to St. Mary Parish in Painesville, Ohio, where he served as curate from 1934 to 1937. In the latter year he was appointed professor of philosophy at St. Mary Seminary, where he remained for eleven years, the last four of them as rector. Named coadjutor of Pittsburgh, Pennsylvania in March 1948, he was consecrated a bishop two months later. He succeeded the late Hugh C. Boyle as Bishop of Pittsburgh in 1950, and he administered the Pittsburgh see for slightly more than eight years. When Edward Cardinal Mooney died in 1958, Dearden was named to succeed him as Archbishop of Detroit, and he was installed in that see on January 29, 1959.

Dearden played a prominent role in the deliberations of Vatican Council II (1962-65), the international conclave of bishops convoked by Pope John XXIII for the purpose of reforming and updating the Roman Catholic Church. He served on the council's Commission on Faith and Morals, and as chairman of a council committee concerned with church marriage policy he used his influence obstinately to thwart attempts by conservative churchmen to insert reactionary amendments in the definitive council document called the "Constitution on the Church in the Modern World."

In keeping with a directive of the council aimed at decentralizing authority in the church, the Roman Catholic bishops of the United States joined together to form the National Conference of Catholic Bishops, a regional legislature, and they elected Dearden the first president of that synod in November 1966. The major reform thus far effected by the episcopal conference, with Vatican approval, has been the substitution of English for Latin in the Mass and other liturgical ceremonies. As chairman of the Bishops' Commission on the Liturgical Apostolate in the United States, Dearden had been one of the leaders in the movement toward vernacularization.

In his own archdiocese—where he has always had a reputation as a hard-working administrator and effective organizer—Dearden was quick to implement the Vatican Council's mandate and set an example of the *aggiornamento* (revitalization) of which Pope John spoke when he called the council. In 1965 Dearden founded Project Equality, an interfaith program in which businesses and industries pledge not to discriminate racially in hiring and firing. (The program has been particularly effective with firms that supply the archdiocese with goods and services.) At the same time he called upon all members of his flock to involve themselves in the problems of the disadvantaged, and in 1968 he raised $1,000,000 to help the residents of Detroit's inner city. Anticipating and warding off the lower-clergy rebellions that took other bishops by surprise, he asked the priests of his archdiocese to elect a personnel commission to assist him in making assignments, and with his encouragement the priests also elected their own senate.

Dearden's most remarkable democratic innovation was the formation of a grassroots diocesan synod comprising 80,000 priests and laymen on the parish level. On March 30, 1969 he promulgated a wide-ranging, precedent-shattering list of changes and recommendations suggested to him by the synod. They included: supplementation of the chancery office—the traditional, centralized seat of diocesan authority—with twenty-five regional vicariates; permission for Mass to be said at any time of day or night; freedom for priests to adapt their mode of dress "to suit individual situations"; opening of Roman Catholic schools to children of other faiths; the planning of churches "simple in design and modest in appointments so as to reflect the gospel value of poverty"; and greater participation by the laity in decision-making on the parish level and in the life of the church generally. Dearden called the reforms "a beginning, not an ending."

The archdiocese that Dearden heads, with the assistance of three auxiliary bishops, covers some 330 parishes in eight counties and has 1,500,000 communicants, 800 diocesan priests, 600 priests belonging to religious communities, about 4,500 sisters and nuns, and almost 200 teaching brothers. There are three diocesan and seven religious-order seminaries, six Roman Catholic colleges and universities, 102 Catholic high schools, 259 parochial elementary schools, fourteen hospitals and sanitoria, and seven cemeteries. In April 1969 Dearden announced that because of the extremely high costs of operation several of the elementary schools and high schools would close before the end of the year.

A large-framed man, Dearden bears, reluctantly, the nickname of "Iron John." In public he is reserved, laconic, and soft-spoken, but his intimates know him to be warm and witty. For recreation he walks, reads, and, more rarely, golfs. He is a member of the Vatican's Secretariat for Non-Believers, and in the National Catholic Welfare Conference (the national episcopal coordinating agency that was replaced by the National Conference of Catholic Bishops) he served as chairman of the youth department and treasurer. He was formally elevated to the cardinalate in ceremonies in Rome on April 29, 1969.

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DENNIS, SANDY

Apr. 27, 1937- Actress
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When Sandy Dennis reached for stardom on Broadway in 1964 as a businessman's tax-deductible mistress in *Any Wednesday*, the influential critic Walter Kerr helped to strengthen her grasp by a review in the New York *Herald Tribune* that began, "Let me tell you about Sandy Dennis. There should be one in every home." Although she prefers the stage to the screen, Sandy Dennis has since then won her greatest triumphs in motion pictures, earning an Oscar for best supporting actress as Honey in *Who's Afraid of Virginia Woolf?* and a top box-office rating in her own right as the schoolteacher in *Up the Down Staircase.* Like such stars as Bette Davis, Katharine Hepburn, and Kim Stanley, Sandy Dennis has a distinctive and calculated style of acting. Her characteristic and easily identifiable speech rhythms and gestures strike some critics and members of the audience as the irritating mannerisms of an overacting and overreacting performer. A far greater number of admirers, however, find themselves captivated by her winsomeness and a disciplined craftsmanship that ensures spontaneity, credibility, and conviction. Miss Dennis' recent film credits include *Thank You All Very Much* (Columbia, 1969) and *That Cold Day in the Park* (Commonwealth United, 1969).

A Nebraskan by birth and upbringing, Sandra Dale Dennis was born on April 27, 1937 in Hastings and reared in Kenesaw and Lincoln. On her mother's side of the family she is of German and English-French descent. She has an older brother, Frank Dennis, now a construction engineer in Des Moines, Iowa. Their father, Jack Dennis, was a salesman and driver for a bakery in Hastings. After the family moved to Lincoln, when Sandy was about seven years old, he joined the Post Office as a railway mail clerk, and Mrs. Dennis worked as a secretary.

"I spent my childhood wanting to be Margaret O'Brien," Sandy Dennis has recalled, "and my adolescence wanting to be Gloria Grahame." Even in grade school, Lincoln's Capitol Grammar School, she loved to put on plays, asserting herself as both director and leading lady. Later, at Lincoln High School, she enjoyed writing poetry and became a voracious reader, especially of the works of Shakespeare and of her fellow Nebraskan Willa Cather, but acting remained her foremost preoccupation.

Among the movie stars that Sandy Dennis admired as a youngster were Bette Davis and Alexis Smith. Also much impressed by the performances of Audrey Hepburn in *Roman Holiday* (1953) and Julie Harris in *The Member of the Wedding* (1953), she saw both films several times. She experienced what she has called "a moment of truth" at the age of fourteen while watching Kim Stanley and Joanne Woodward in Horton Foote's play *A Young Lady of Property*, one of the masterpieces of the golden days of television. "I knew then," Sandy Dennis has said, "I had to be an actress."

SANDY DENNIS

Her own acting in high school plays revealed a promising talent, and she was assigned choice roles in the Lincoln Community Theatre's presentation of *The Crucible* and *The Rainmaker,* winning the best actress award of the season for her performance in the latter play. Norman Ledger, who directed her in the Community Theatre productions, also ran a summer stock theatre in New London, New Hampshire. To please her parents, Sandy Dennis enrolled in Nebraska Wesleyan University in Lincoln and, according to some sources, also studied for a time at the University of Nebraska, but after a few semesters of college, she joined Ledger's New London Players.

At the age of nineteen Sandy Dennis set out for New York City with the blessings of her parents and an initial stake of $100. She attended auditions and studied acting with Herbert Berghof and Lee Grant at the HB Studio in Manhattan. One day some three months after her arrival in the city, while window-shopping in Greenwich Village, she was approached by William Gyimes, a Hungarian producer who was planning a revival of Ibsen's *The Lady from the Sea.* He asked her whether she was an actress, and when she said yes, he invited her to audition and then cast her as a thirteen-year-old in the Ibsen play.

In her first professional appearance Sandy Dennis earned $45 a week. By the end of the three-week run of *The Lady from the Sea* she had found an agent who soon obtained for her the role of Elma Duckworth, the high school girl waitress, in a production of William Inge's comedy *Bus Stop* at the Royal Poinciana Playhouse in Palm Beach, Florida. Another member of the cast, Barbara Baxley, recalled their first meeting, as quoted by Russel Hoban in an article for *Holiday* (March 1965): "She showed up and said she had all kinds of experience. . . . There she was, fat and beautiful and shy and sensitive, and you could see she had this great talent, but she didn't *know* anything."

Having proved herself a responsive apprentice, however, Miss Dennis was chosen as the understudy for two roles in the Broadway production of Inge's *The Dark at the Top of the Stairs,* which opened in December 1957. When the play went on tour in early 1959, she appeared as Reenie Flood, the ingenue lead. Then in October 1959 she was cast in the role of Mordeen in a revival of John Steinbeck's *Burning Bright* at Off-Broadway's Theatre East. Frances Herridge commented in the New York *Post* (October 18, 1959), "Sandy Dennis as the wife has a lovely elfin face and a delicate intensity that may develop into something interesting. But just now she seems enamoured of Katharine Hepburn's early speech mannerisms." The New York *Times* critic Lewis Funke expressed a similar reservation. *Burning Bright* closed after its thirteenth performance.

Motel, in which Miss Dennis played Nancy, had an even shorter run in a pre-Broadway tryout in Boston during January 1960 and never reached New York. Broadway audiences, however, did see her later in the year in the minor role of Millicent Bishop, the pathetic pregnant girl who commits suicide in *Face of a Hero.* That melodrama, starring Jack Lemmon, opened at the Eugene O'Neill Theatre on October 20, 1960 and folded after thirty-six performances. She returned to Broadway a year later as another ingenue, Ann Howard in Graham Greene's comedy of marital infidelity, *The Complaisant Lover,* which began its 101-performance run at the Ethel Barrymore Theatre on November 1, 1961. Her part was small, but Walter Kerr in his review for the New York *Herald Tribune* (November 2, 1961) noticed that she was a "charmer (with a face like fresh mint)."

Sandy Dennis recognizes several landmarks in her career, including certain insights gained during her study with Lee Strasberg at the Actors Studio that contributed much to her development as an actress. One of the professional experiences that she values most is her work with Jason Robards Jr. in *A Thousand Clowns,* a comedy by Herb Gardner. Its success was assured by a warm critical reception on its first night, April 5, 1962, and the play ran for a year at the Eugene O'Neill Theatre. Miss Dennis portrayed Sandra Markowitz, a gentle young social worker from the Bureau of Child Welfare sent to find out whether the nonconformist hero of the play is fit to serve as a guardian for his nephew. All too aware of her incompetence in dealing with children, she delighted audiences with her crying jag and outbursts of self-reproach: "I hate Raymond Ledbetter, and he's only nine years old, too." Her performance won her the *Variety* New York Drama Critics Poll Award (1962), which she shared with Barbra Streisand, and the Antoinette Perry (Tony) Award (1963), for a supporting role.

Sandy Dennis' next Broadway vehicle was Muriel Resnik's *Any Wednesday,* a comedy which had its première at the Music Box on February 18, 1964. She created the character of Ellen Gordon, the effervescent—"I'm really very adorable"—mistress of a married businessman who maintains her in a tax-deductible "executive suite," a Manhattan apartment where he visits her on Wednesdays. Almost all critics shared the admiration of Emory Lewis, who wrote in *Cue* (February 29, 1964), "Sandy Dennis (surely the most child-like mistress in theatre annals) soars into the top ranks of Broadway clowns, unquestionably a new star. Her timing is far too brilliant in one so young."

Any Wednesday brought Miss Dennis not only stardom, but also the Tony award for the best nonmusical female performance of the season. She dropped out of the cast in February 1965, but the comedy ran until June 1966, chalking up a total of 984 performances. Meanwhile, during 1965, London audiences saw her in the Actors Studio production of Chekhov's *Three Sisters.* According to *Time* (September 1, 1967), "Playing Irina . . . after too little rehearsal, she was booed and got the worst roasting of her career."

Between Broadway engagements a few years earlier, Sandy Dennis had made her screen debut in *Splendor in the Grass* (Warner Brothers, 1961) in the insignificant role of Kay, an uningratiating friend of the heroine, played by Natalie Wood. She returned to Hollywood in the spring of 1965 to appear as Honey in the Warner Brothers' film adaptation of Edward Albee's scathing drama *Who's Afraid of Virginia Woolf?* Honey is the whimpering, queasy bride in the younger of the two faculty couples who indulge in an all-night drinking spree in a house on an American university campus. Holding her own in scenes with Elizabeth Taylor, Richard Burton, and George Segal, she seemed to the motion picture reviewer of the *National Observer* (June 27, 1966) to have portrayed "the most viable character in the film." In his review for the Toronto *Globe and Mail* (August 4, 1966) Ralph Hicklin found the newcomer to Hollywood to be "nothing short of magnificent, creating with economy and accuracy far more than Albee provided for her."

During the run of *Any Wednesday,* Sandy Dennis had acquired a reputation as an "obstreperous" actress whose liberal improvising disconcerted her fellow performers. As reported in *Time* (September 1, 1967), however, Mike Nichols, the director of *Who's Afraid of Virginia Woolf?,* described her as "just about the easiest actress to work with" that he had ever met. Miss Dennis, in turn, told Joseph Gelmis of *Newsday* (August 6, 1968), "It was the happiest experience I've ever had. Mike Nichols is so great. He let you do the outrageous things you're capable of. He let you do the crazy things." She shared in the many tributes that the film garnered, winning for her supporting role the *Film Daily* movie critics award and the Oscar of the Academy of Motion Picture Arts and Sciences in 1967.

As Honey, Sandy Dennis had transferred to the screen some of the trademarks of her stage performances—a feminine fragility, an ingenuousness, a self-uncertainty, and a frequent tendency to verge on hysteria and to go to pieces in a flood of tears. Although she ran the risks of typecasting, she generally succeeded in bringing originality and plausibility to her interpretation of each new character. Again in a Warner Brothers' release, she starred in 1967 as the idealistic and inexperienced schoolteacher, Sylvia Barrett, in Tad Mosel's screen adaptation of Bel Kaufman's best seller, *Up the Down Staircase.* In a classroom of a racially mixed high school in Manhattan Miss Dennis as an English teacher wrestles with frightening problems for which her university training had failed to prepare her.

Movie critics did not unanimously applaud either the film or its star, but the majority more or less agreed with Bosley Crowther's conclusion in the New York *Times* (August 18, 1967): "It is Sandy Dennis . . . who walks away with the show, giving a vivid performance of emotional range and depth." *Up the Down Staircase* was selected as the official United States entry for the International Film Festival in Moscow in the summer of 1967. Sandy Dennis won the festival's Silver Star, sharing the award for best actress with the Swedish star Grynet Molvig.

If critical opinion of that film was somewhat divided, it may be said to have become polarized over the merits of the two Sandy Dennis movies released in 1968. *The Fox,* a Raymond Stross production distributed by Warner Brothers, was filmed in Canada and was based on D. H. Lawrence's novella about a man who destroys a tacit Lesbian relationship between two intellectual young women operating a remote chicken farm. Disagreement among reviewers centered not so much on the acting of Sandy Dennis and her coperformers, Keir Dullea and Anne Heywood, as on the overall treatment of Lawrence's theme, which had been implicit rather than explicit in its sexuality. Improbability was the stumbling block of both *The Fox* and *Sweet November* (Warner Brothers). In the latter picture, which costarred Anthony Newley, Sandy Dennis had to cope with the role of a girl who is soon to die of an incurable illness and who changes lovers every month so that as many men as possible will remember her kindly for helping them with their emotional problems.

After she had completed work on *The Fox* and *Sweet November* but before they were released, Miss Dennis appeared again on the New York stage, in the title role of *Daphne in Cottage D,* a two-character, brief-encounter type of play by Stephen Levi. It began a two-month run at the Longacre Theatre on October 15, 1967. Her performance as a young alcoholic widow who has been denied custody of her seven-year-old son earned rave notices from such distinguished critcs as Clive Barnes of the New York *Times,* John Chapman of the New York *News,* and Richard Watts Jr. of the New York *Post.* The protest, however, of the critic of *Time* (October 27, 1967), "Sandy Dennis is in danger of losing her acting momentum in mannerisms," represented rather strong dissenting opinion.

Television audiences watched Sandy Dennis in March 1968 in one of her rare TV performances as Celia, the confused wife of a drug addict, in ABC-TV's well-received remake of *A Hatful of Rain.* Later in the year she went to England to star in *The Millstone,* a Palomar Pictures International film, in which she plays a young unwed English mother alienated from her Fabian Socialist parents.

When Sandy Dennis was a teen-ager in Nebraska her parents invested several thousand dollars in orthodontic treatment to help relieve her self-consciousness about her prominent teeth. Her teeth still protrude and are a part of her charm, since they accentuate her pouting and laughing. She is a blue-eyed natural blonde, stands five feet five inches tall, and weighs about 120 pounds. Offstage, according to journalists who have interviewed her for magazine and newspaper articles, she is casual, unpretentious, and uninhibited. A bit volatile and compulsively candid, she is said on occasion to reinforce her forthright manner with a colorful earthy vocabulary.

In June 1965, after a three-week courtship, Sandy Dennis was married to Gerry Mulligan, the jazz saxophonist and composer. Music, however, was not included in the list she once drew up of her favorite things: "I like animals, old movies, country life, outdoor smells, blue and white English plates and yellow wild flowers, shopping for antiques, books, Mexican food, and although I don't have a piece of jewelry to my name, I like the colors of opals, pearls, and emeralds." Unable to resist stray dogs and cats, she is surrounded by pets at her Manhattan apartment and her Connecticut farmhouse. Their number varies from time to time, but by a recent count reported in *Life* (February 9, 1968), she has the pleasure of the company of six dogs and twenty-five cats.

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DINE, JIM

June 16, 1935- Artist
Address: b. c/o Sidney Janis Gallery, 15 E. 57th St., New York 10022

Although Jim Dine's career may conform to a common pattern in the contemporary art world—that of achieving "old-masterhood" before the age of thirty-five—his works continue to be nonconformist. Relationships to abstract expressionism, surrealism, Dadaism, neorealism, and pop art can be detected in his paintings and sculptures but they remain the wry, tangential, and witty inventions of a highly individualistic artist who fails to fit neatly into any of the art trends that have multiplied since the end of World War II. Above all, Dine's output is intensely autobiographical. "What I try to do in my work," he has said, "is to explore myself in physical terms—to explain something in terms of my own sensibilities." Even when his creations exclude the homely objects for which his work is celebrated, they nevertheless are *about* objects, or, more precisely, about himself and his relationship to them. "I feel very comfortable with objects," he has said, "much more than with people . . . and they mean thousands of things to me. . . . I try to get as complete a picture of me or how I feel about a certain situation or object in one picture."

James Dine was born in Cincinnati, Ohio on June 16, 1935, the son of Stanley and Eunice (Cohen) Dine. In his grandfather's hardware and plumbing supply store he early came into contact with the objects that have fascinated him ever since: saws, hammers, shovels, wrenches, sinks, and other domestic tools and fixtures. He began to paint at nineteen and soon found himself unable to stop. "It is highly unlikely," he has said, "that I would want to." Dine attended the University of Cincinnati for a time and took art classes in addition at night. He then tried the Boston Museum art school, but discovered that "they wouldn't leave [him] alone." Returning to his home state, he enrolled at Ohio University in Athens, where Dwight Mutcheler helped him to explore the possibilities of drawing, and where faculty and administration left him alone to become what he has described as "the first tool major in history." He earned his B.F.A. from Ohio University in 1957 and remained there for another year doing post-graduate work.

Coming East in 1958, Dine settled first on Long Island, where he taught at Patchogue for a year. He then moved to New York City and taught at the Rhodes School, a private high school conveniently located across the street from both the Museum of Modern Art and the Whitney Museum, where for two years he took his students every day. Meanwhile, he was schooling himself on issues of *Art News* and meeting for the first time several of the artists, particularly Claes Oldenburg, who later became involved in the so-called New York City "happenings." Together Dine and Oldenburg established the Judson Gallery, where Dine held his first one-man show in 1958. He had a joint show with Oldenburg in 1959 and exhibited in several group shows at Judson before moving on to the Reuben Gallery.

His first show at the Reuben Gallery, in 1960, consisted of works made up of "found objects"—discarded clothing and other refuse that he had picked up mostly from trash cans around the city and recombined and placed in a fresh context to create works of art. The use of found objects represented a twofold rebellion on Dine's part: first, against abstract expressionism, then still the dominant New York school of painting; and secondly, against aestheticism, or the attitude that certain objects are fit for art and others are not. Although one reviewer characterized Dine's revolt as "the act of a child who smashes his toys because he can't make them work," (*Arts*, April 1960), a more sympathetic critic found Dine "a gutty young artist . . . [who] captures the impact, dreariness, and terror of the city" (*Art News*, April 1960).

About that time Dine, along with Oldenburg, Allan Kaprow, and others, became involved in happenings. Although they may sound bizarre, happenings actually represented a sincere attempt by a group of serious painters to bridge the void between the visual and the theatrical arts and to fill that void with objects and events generally considered beneath aesthetic concern. Happenings were simply events that happened before an audience, involving movements, costumes, sounds, lights, smells, forms, and colors; they intentionally incorporated a considerable element of chance and spontaneity, and often some degree of audience participation. Dine's happenings tended to be more structured than most. In *Car Crash*, presented at the

Reuben Gallery in November 1960, a male and female car perform an amorous dance; they change sexes; and a man (Dine) tries to communicate with the audience by drawing, grunting, stammering, and grinding words out of a machine.

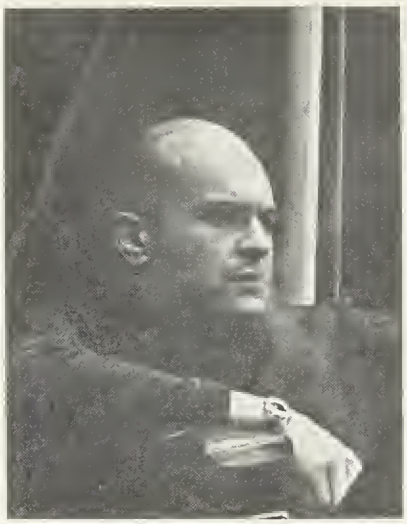
Dine produced four happenings over a period of a year and a half, and then stopped because he felt they were becoming too "chic." For a time he worked with so-called "environments" (three-dimensional assemblages, or happenings without action) and then passed through a brief period of painting very tight and rigid canvases that were either all black or all white except for tiny markings in the center. "It was a renunciation," he has explained, "to get clean."

After that purgation, Dine felt himself ready to begin a relatively prolonged exploration of objects charged with emotion and significance for him. He gave up using found objects, "because they have too much of other people's mystery about them," and began instead to buy new objects for each work (a purchase of forty toothbrushes at one time astounded a drugstore clerk). The first objects he chose to explore were the most direct extension of the personality of the human male: articles of wearing apparel.

Ties, hats, suspenders, and coats were featured in Dine's first one-man show at the Martha Jackson Gallery in 1962. (He had previously exhibited at that gallery's well-received group shows "New Forms . . . New Media," both of which were held in 1960.) Called "object paintings" by some critics, Dine's new works nevertheless involved a deep commitment to the act of painting. Although fastended by actual buttons, the rest of *The Coat* was realistically executed in a tweed pattern. Gigantic striped ties, labeled in stenciled letters for emphasis, were freely sketched on huge canvases. Real suspenders, painted red, were affixed to a red background that, although intentionally crude and slapdash, still revealed Dine's concern with the materiality of the paint. Even when the objects moved off the canvas, as in *Twelve Ties Hidden in a Landscape* (twelve ties hung in a row on the division between two canvases), the canvas still provided background and support.

Whatever those works were, they were not surrealist. Backgrounds were not bizarre; objects were not distorted. Dine's fresh approach to his objects involved a sensitizing of the act of seeing, rather than an uncovering of unconscious allusions. As the art critic Lawrence Alloway has pointed out: "Whereas the surrealist sought mystery, Dine calmly shows it to be unavoidable."

After the Martha Jackson show, Dine drew upon his childhood memories of his grandfather's hardware store to create a series of canvases with workmen's tools that Nicolas Calas in *Art in the Age of Risk* (1968) has called "highly personal." Works such as *Five Feet of Colorful Tools, Six Saws,* and *Crescent Wrench* bore quite literal titles. In some, such as *Colorful Hammers,* the objects themselves were painted; in others, the unadulterated objects contrast and interact with a painted canvas background to create a high degree of visual and psychological tension. Products of perhaps the most



JIM DINE

"American" phase of Dine's career, the tool paintings were first exhibited in Europe: at one-man shows at the Galleria Dell'Ariete in Milan in 1962 and at the Ileanna Sonnabend Gallery in Paris and the Palais des Beaux-Arts in Brussels in 1963.

Meanwhile, Dine had left Martha Jackson and had joined the Sidney Janis Gallery, where in 1962 he exhibited in its "New Realists" group show. In 1963 he had his first one-man show at the Sidney Janis Gallery. Having explored the extensions of the body and the imagery of implements, he now, in what were termed "room paintings," undertook the projection of the home. Taken as a whole, the exhibit presented a rather strange home, but nonetheless one with great psychological and functional reality. It included four children's rooms, one suite of four rooms for eating and sleeping, three showers, and five bathrooms.

Although some of the rooms projected far out into actual space (*Black Child's Room,* for example, has a bureau, glued shut, seventeen and one-half inches deep), they nevertheless functioned as paintings rather than as sculptures, with the projecting element, whether a bureau, a sink, or an armchair, acting as negative space or positive form in an essentially two-dimensional conception. Nor did those works constitute "environments." Separate and self-sufficient, they were made to be seen, not entered.

In 1964 Dine held a second one-man show at the Sidney Janis Gallery. In it he explored the implements of his craft in a series of palette paintings and paintings based on commercial color charts, and he distributed images of himself as the unseen figure throughout a series of paintings of bathrobes shaped to his own somewhat stocky proportions. Many of those works incorporated objects, but there was evident considerable emphasis on draftsmanship, particularly in the bathrobe paintings, and references to abstract expressionism in the application of paint.

Dine's next exhibit at the Sidney Janis Gallery, in 1966, showed that he was still concerned with objects, but, with few exceptions, the works he produced had moved completely away from the support of the wall and had clearly become sculpture. Mostly they were unembellished aluminum casts of such commonplace objects as hats, boots, and hands. The major switch was a change in materials, from the softness of flesh or of cloth to the hardness of metal, but he also employed other means, such as exaggeration, to effect aesthetic transformation. His *The Long Boot,* for example, is almost ten feet in length.

Meanwhile extending his operations overseas, Dine had held a successful show of his paintings at the Robert Fraser Gallery in London in 1965. The next year he showed a series of drawings and collages, some done in collaboration with the Scottish artist Eduardo Paolozzi, at the same gallery. Those drawings, of male and female sex organs, were inspired by the graffiti that Dine had seen around London on an earlier visit and reflected the sense of greater personal freedom that he experienced there.

Dine did not consider the drawings pornographic. "I see them [sex organs] as objects," he said. "They represent a very natural part of my style." Failing to share his angle of vision, the London police confiscated twenty-one of Dine's works on grounds of obscenity. Along with the pictures, the police seized the remaining copies of the catalogue of the show, which contained an introduction by Father Cyril Barrett, a Jesuit priest. Of Dine's works Father Barrett had written in the catalogue: "They are not in the least lascivious or erotic. . . . There is no hint of a snigger. . . . He has taken the scribblings of frustrated men or rebellious adolescents and redeemed them by endowing them with style and gentle humor."

Although Dine had stopped producing his happenings in 1961, he returned briefly to the medium when he presented *Natural History (The Dreams)* in 1965. He returned to the theatre in a more traditional way in 1966 when, in collaboration with director John Hancock, he designed the sets and costumes for the San Francisco Actor's Workshop production of *A Midsummer Night's Dream.* Emphasizing the bawdy and antiromantic aspects of the Shakespearean comedy, his designs were dominated by a rainbow motif that was reflected in the crazy-quilt curtain, the jukebox on stage, and the costumes and body paint of the actors. Dine's drawings for those designs, which were acquired by the Museum of Modern Art in New York, were exhibited at the museum in 1967 and later toured the United States and Canada.

Two years later Dine designed the sets and costumes for a dramatized version of Oscar Wilde's novel *The Picture of Dorian Gray.* A set of lithographs based on his drawings was subsequently published in portfolio form by the Petersburg Press, London and was exhibited at the Venice Biennale in 1968. He has also done the illustrations for Ron Padgett's translation of Guillaume Apollinaire's *The Poet Assassinated* (Holt, Rinehart & Winston, 1968).

In demand as a teacher, Dine was guest lecturer at Yale University in the spring of 1965. He was artist-in-residence at Oberlin College the following winter and artist-in-residence at Cornell University in 1966-67. In the academic year 1967-68 he taught at the Royal College of Art in London. His recent exhibits include a one-man show at Cornell University in 1967, a joint show with Oldenburg and George Segal at the Albright-Knox Art Gallery in Buffalo and at the Art Gallery of Ontario in Toronto. In 1964 he won a prize from the Art Institute of Chicago.

Jim Dine and his wife, the former Nancy Minto, have three children: Jeremiah, Matthew, and Nicholas. Before moving to London they lived in New York City and spent their summers in East Hampton, Long Island. Short, thickset, and balding, Dine once described himself in an interview with John Gruen as looking "like a Tartar." In some of his recent work, including his painting of two immense red vertical panels exhibited at Expo 67 in Montreal, Dine seems to be moving far away from draftsmanship, from painterliness, and from his concern with real objects. Whether the change augurs a temporary digression or a new direction depends on Dine himself. As he said in an interview in 1965: "The only dialogue I can have is in the mirror in the morning. The decisions I have to make about a painting have to be mine, that's all. If there *is* a moral issue it's between me and the mirror. It's not between anyone else."

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DIX, WILLIAM S(HEPHERD)

Nov. 19, 1910- Librarian; organization official
Address: b. Firestone Library, Princeton University, Princeton, N.J. 08540; h. 94 McCosh Circle, Princeton, N.J. 08540

William S. Dix, the librarian of Princeton University, succeeded Roger S. McDonough in the presidency of the American Library Association for a one-year term that began on June 27, 1969. The new ALA chief executive, prominent in the work of UNESCO and the Government Advisory Commission on International Book and Library Programs, was once categorized by a writer in the Princeton *Town Topics* as "one of this country's most respected library statesmen." Dix was a teacher of English, without training in library science, when he was reluctantly shunted into double duty as librarian at Rice Institute in Houston, Texas in 1948. He moved to his present post at Princeton in 1953. "My life has been a steady process of drift," Dix has said, with characteristic self-effacing facetiousness. "It's a bad moral to hold up to our young people."

An only child in an old Virginia family, William Shepherd Dix was born in Berryville, Virginia on November 19, 1910 to William S. Dix, a merchant, and Loula (Henson) Dix. He was raised in Berryville and in Hagerstown, Maryland. A determining factor in his choice of a career was his bent for reading, which became manifest early in childhood. After graduating from Hagerstown High School, in 1926, he entered the University of Virginia, where he majored in English, managed the track team, and won a Dupont Scholarship, intermediate honors, and a Phi Beta Kappa key. He took his B.A. degree, with honors, in 1931 and his M.A. degree the following year.

Dix began his career as a teacher of English at the Darlington School for Boys, a prep school in Rome, Georgia where he was on the faculty from 1932 to 1939. While teaching at Western Reserve University in Cleveland, Ohio, from 1940 to 1942, he wrote *The Amateur Spirit in Scholarship* (Western Reserve Univ. Press, 1942). He was an instructor at Williams College in Massachusetts from 1942 until 1944, when he went to Harvard University to help administer the wartime Radio Research Laboratory there. After the disbanding of the laboratory, in 1946, he remained at Harvard as an English instructor for one year. He took his Ph.D. degree at the University of Chicago in 1946, with a dissertation on the theatre in Cleveland.

In 1947 Dix joined the faculty of Rice Institute in Houston, Texas as an English instructor. Two years later the president asked him to add the direction of the school's Fondren Library to his other duties, and Dix reluctantlv agreed. "As an English teacher turned librarian," Janet Harbison reported in an article on Dix in *Presbyterian Life* (January 15, 1968), "Bill was the object of some suspicion on the part of library school-trained colleagues. He regrets today not having a professional training that is more common now than it was twenty years ago." Dix told Miss Harbison: "I wish I'd gone to one of those schools. Not exclusively, but additionally. When I am looking for a staff person, I prefer someone with a graduate library degree."

He remained at Rice as an associate professor of English and librarian until 1953, when he moved to his present post at Princeton University. In the early 1950's—when repressive McCarthyism was in the ascendancy in the United States—Dix chaired the Intellectual Freedom Committee of the American Library Association. As chairman, he was the chief drafter of the committee's manifesto, "On Freedom to Read," which was published in 1953 with the endorsement of the ALA and the American Book Publishers' Council. "Freedom has given the United States the elasticity to endure strain," the manifesto read in part. "Freedom keeps open the path of novel and creative solutions, and enables change to come by choice. Every silencing of a heresy, every enforcement of an orthodoxy, diminishes the toughness and resilience of our society and leaves it less able to deal with stress."

In 1958 the Ford Foundation sent Dix to Baghdad to assess the needs of the university library there. From 1955 to 1961 the Princeton librarian was a member of the United States National Commission for UNESCO (the United Nations Educational, Scientific, and Cultural Organization). He was a delegate to the UNESCO general conferences in Paris in 1958 and 1960, in the latter instance as vice-chairman of the American delegation. "Time and again, UNESCO has done something no one else would do," he commented to Janet Harbison. "The rescue of the temples that would have been flooded by the Aswan Dam is an example. So is the international geophysical year, which UNESCO started. Of course the early meetings attracted all sorts of do-gooders without a brain in their heads. And it is quite frustrating to cover all fields of knowledge all over the world with a budget about like that of Princeton University. But UNESCO has had a lot of solid accomplishments to its credit. I have a view that I know is a minority view. It is that this government's foreign aid should be on a multilateral basis. You make enemies inevitably with aid on a one-to-one basis. UNESCO could be an agency for international development, if we supported it."

WILLIAM S. DIX

In its issue of July 26, 1959 the Princeton *Town Topics* named Dix its "Man of the Week" "for understanding, and stressing, that 'books are among our greatest instruments of freedom'; for seeing that the American library is an invaluable weapon in the arsenal of democracy; for his leadership in helping combat 'extra-legal' efforts to coerce the taste of others." The citation further read "Dix . . . has helped the United States attain a position of world leadership in library affairs—a sphere in which Americans can make major contributions to the cultural and technological development of the underdeveloped and uncommitted areas. . . . Dix has enabled others to see that the unregimented library is all-important when it comes to promoting the free flow of ideas not only within but also among nations. . . . Dix belongs to the little-publicized group of educators who have been working effectively with intellectual leaders in many countries in adapting the philosophy and techniques of American librarianship to national needs. He and his associates, whether undertaking missions overseas or bringing librarians to these shores for observation and study, have been concerned with strengthening democratic concepts of far-reaching library programs, including service to scientists and scholars as well as work with children. . . . Dix never looks upon a library as an end in itself, or as an institution set apart from the demands and pressures of the world around it. A library to his way of thinking, is an integral part of a way of life, or way of education, reflecting and also implementing the aspirations of those it serves. A librarian, contrary to lay opinion, collects not for the sake of collecting, but constantly seeks to assemble materials that will broaden man's understanding."

The Shared Cataloging Committee of the Association of Research Libraries, chaired by Dix, successfully lobbied in Washington for the insertion of Title II-C—known as the "Dix Amendment"—into the Higher Education Act of 1965. The title authorizes the Library of Congress to acquire "so far as possible all library materials currently published throughout the world which are of value to scholarship" and provide catalog information for these materials "promptly after receipt" to those libraries that need it. The centralized cataloging amendment is the first instance of the federal government undertaking to assist the work of major private research libraries. "Since a large part of the staff time of university libraries is spent in cataloging new acquisitions . . . ," Janet Harbison pointed out in her *Presbyterian Life* article, "provision of catalog cards, already in uniform order, is going to be a tremendous boon." In recognition of "the guiding mind and spirit" that he brought to Title II-C, the University of Florida awarded Dix an honorary LL.D. degree in 1967, citing "the importance of his achievement as an aid to scholarly research and in savings in cost to the cooperating libraries."

In his 1966 report as Princeton librarian, Dix analyzed the possible applications of electronic methods to library service. "It is quite clear that revolutionary changes in the storage, handling, and even publication of texts are on the way," he concluded, adding that computer techniques are most promising at present in the bibliographic field, where "the information now contained on the catalog card can be translated into machine language and stored in a large computer" and eventually "the user may be able to carry on a 'dialogue' directly with the computer through a 'console.' He should be able to present his question directly to the computer memory: 'What books does the library have on this subject?' "

The Princeton University library ranks thirteenth in size among research libraries in the United States, with holdings of more than 2,000,000 books. More than half the books are housed in the Harvey S. Firestone Memorial Library, a neo-Gothic structure with six floors (three of which are below ground). The rest are specialized books kept in the art building, the chemistry laboratories, and other appropriate locations on the campus. Under Dix, the library has accelerated its acquisition of manuscripts in American political and literary history. It has a large collection of Woodrow Wilson papers, for example, and its John Foster Dulles Library occupies an entire wing of its own. The library's physical plant will soon be expanded to almost 10 percent beyond its present size, and the university administration is considering Dix's study of computerization in its plans for the future development of the library. Dix directs a staff of approximately 250.

In the American Library Association, Dix was a member-at-large of the council in 1958 and chairman of the international relations committee from 1955 to 1960. Balloting by mail in the spring of 1968, the 35,000 ALA members throughout the country elected him first vice-president of the association, with automatic right to succession in the presidency after one year. His inauguration as president took place on June 27, 1969 at the concluding general session of the eighty-eighth annual conference of the ALA in Atlantic City, New Jersey.

William S. Dix and Jane Allison Griffin were married on June 6, 1935. They have three children: Martha, now a housewife in Washington, D.C.; William Jr., an architect; and Griffin, an English teacher. Both William and Griffin have served with the Peace Corps. Dix is an elder of the First Presbyterian Church in Princeton. During a term as chairman of the church's social action committee, he was one of the leaders of a drive for local open-occupancy housing. He has served on the board of directors of Franklin Book Programs, a nonprofit organization that promotes and subsidizes the publication and distribution of American books abroad.

Dix is a 150-pound six-footer with blue eyes and brown hair. His favorite recreations are gardening, fishing, and camping, and his clubs are the Century and the Grolier. Politically, he is a Democrat. Janet Harbison described him thus in her *Presbyterian Life* profile: "Dix is the kind of person who works well with other people. . . . His 'nice, easy, relaxed' manner lures some faculty people into thinking that Dix is not aggressive enough. . . . Dean Robert Palmer points out, though, that when there is a question that really requires some show of determination—like the general upgrading of the status of library staff as an aid to recruiting ever better people—Dix can 'push very hard.' " A colleague characterized him to Miss Harbison as "in every sense of the word a gentleman."

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EASTMAN, MAX (FORRESTER)

Jan. 4, 1883- Writer
Address: 8 W. 13th St., New York 10011

BULLETIN: Max Eastman died on March 25, 1969.

Perhaps the most influential literary figure on the radical left in the United States during the first quarter of the twentieth century was Max Eastman, the editor of the socialist publication *Masses* (1913-17) and its successor, the *Liberator* (1917-22).

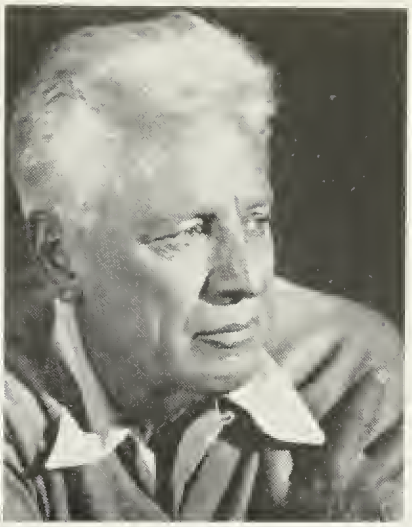
After witnessing the Soviet experiment in Russia firsthand in the 1920's, Eastman wrote a series of books criticizing Marxism as unscientific. It is for those books that he is probably best known, but in his own estimation his political works are less important legacies than his psychology of metaphor, outlined in *The Appreciation of Poetry* (1913) and more fully developed in *The Literary Mind* (1932), and his anti-Freudian theory of comic laughter, presented in *Enjoyment of Laughter* (Simon & Schuster, 1936). His study of laughter was well received, but his attack on obscurantism in modern art and literature, like that on Marxism, was, as Joseph L. Featherstone has observed, "misunderstood because it was . . . crabby." Eastman, who is now a roving editor for the *Reader's Digest,* has written two volumes of autobiography: *Enjoyment of Living* (Harper, 1948) and *Love and Revolution: My Journey Through an Epoch* (Random House, 1963). A reviewer for *Time* (January 8, 1965) called the latter "long, racy, candid, and vain," with "all the egalitarian earnestness of a Tom Paine, the lighthearted sexual adventures of a Casanova, the self-preoccupation of a Cellini."

Edmund Wilson once wrote: "Max Eastman has justified his anomalous role of preacher-teacher-critic-poet . . . in a way quite distinct from the way in which he first attracted attention—that is, as a public figure; he presents himself to his contemporaries today as *primarily a writer to be read.* His *Stalin's Russia and the Crisis in Socialism* [Norton, 1939] and *Marxism: Is It a Science?* have presented what is, so far as I know, the most intelligent and searching as well as the best-informed discussion of the Marxist movement and the development of the revolution in Russia that has yet appeared in English. The prose of these books has a clarity and terseness of form, an intellectual edge, which would be hard to match."

Max Forrester Eastman was born in Canandaigua, New York on January 4, 1883 to Samuel Elijah and Annis (Ford) Eastman. Both parents were Congregational ministers. His mother, an eloquent preacher, was the first woman to be ordained in the Congregational church in New York state. Eastman had a brother, Anstice, a surgeon, who died in 1937, and a sister, Crystal, who, like Max became prominent in radical literary circles during the first quarter of the twentieth century. Crystal died in 1928.

"He grew up in a humane and intellectually curious world passionately devoted to Art and Uplift," Joseph L. Featherstone wrote in summarizing the first volume of Eastman's autobiography in the *New Republic* (January 16, 1965). "Mark Twain was a friend of his parents. . . . By the turn of the century, they—like many other liberal Protestants in America—had succeeded in blending religion, aesthetics, morals, and Victorian science into a vague but deeply-felt doctrinal piety for all experience. It seemed scarcely a break at all when young Eastman translated their religion into his secular worship of experience."

Eastman received his secondary education at the Elmira (New York) Free Academy and the Mercersburg (Pennsylvania) Academy. He graduated from Mercersburg in 1900 as valedictorian of his class, with the highest scholastic average in the history of the school. As an undergraduate at Williams College in Williamstown, Massachusetts he edited the college yearbook, served on the editorial board of the campus literary magazine, and won prizes for oratory and for extracurricular studies in animal psychology and for a translation of Dante's *La Vita Nuova.* He took his B.A. degree at Williams in 1905.


MAX EASTMAN

From 1907 to 1911 Eastman was an assistant in philosophy and a lecturer on psychology at Columbia University in New York City. At the same time he did graduate work at Columbia in philosophy, psychology, and political science. He fulfilled all requirements for a Ph.D. degree, including a thesis ("The Quality of Plato"), but, in his words, he "preferred not to receive it." At Columbia he became a friend of another young radical, Sidney Hook, and a protégé of John Dewey. In 1910 Eastman organized the Men's League for Woman Suffrage.

During the decade following his departure from Columbia, Eastman stood in the vortex of Greenwich Village radical intellectual life and was perhaps the paradigm of that life, which combined political commitment with artistic passion. "The radicals of the teens and twenties of this century," David Boroff wrote of young Eastman's circle in the *National Observer* (January 25, 1965), "were homegrown, the legitimate heirs of New England conscience, nineteenth century utopianism, and ministerial passion. . . . The Russian revolution seemed to them the fulfillment of their humanitarian dreams. But their world had a gaiety and speciousness about it. Its inhabitants were a cohesive group—Bohemian, enchanted by art, tireless in talk, intoxicated by everything. The puritan sourness and schismatic wrangling of communism came later."

In 1913 Eastman published his first and most successful book, *The Enjoyment of Poetry* (Scribner), a work in literary psychology that became a standard college textbook and has never gone out of print. In the same year he published *Child of the Amazons* (Kennerley), a volume of poems, and in succeeding years he published a second collection of poems, *Colors of Life* (Knopf, 1918), and the prose works *Journalism versus Art* (Knopf, 1916), *Understanding Germany* (Kennerley, 1916), and *The Sense of Humor* (Scribner, 1921).

With other radical leftist writers and artists, Eastman founded the *Masses,* a literary, artistic, and humorous magazine socialistic in its political orientation, in 1913, and he edited that publication for five years. "Before the cataclysm of the war," Joseph L. Featherstone observed in his *New Republic* article, "it still seemed possible to unite artistic and social revolution under one banner, and by and large this is what Eastman succeeded in doing. *Masses* reflected his hard-bitten interest in a scientific socialism as well as the gay and innocent flavor of pre-war cultural radicalism: bearded Wobblies attending tango teas in Greenwich Village. Anybody who was anybody wrote for the *Masses.* With its handsome layouts and the editorial standards set by Eastman's own clear and epigrammatic prose, it became a model of imaginative journalism."

For opposing United States involvement in World War I, the *Masses* was suppressed by the federal government in 1917. Eastman and three other staff members—Floyd Dell, the novelist and literary critic, Art Young, the cartoonist, and John Reed, the Communist writer—were tried twice for sedition but both trials ended in hung juries. In 1918 Eastman and his sister, Crystal, founded the *Liberator,* a magazine in the tradition of the *Masses* but, as Eastman has described it, "less rambunctious" and more tempered "to the taste of the Postmaster General." Eastman edited the magazine for five years, while his sister served as business manager.

Sojourning in Russia from 1922 to 1924, Eastman attached himself to Leon Trotsky's circle and became intimately acquainted with the inner workings of the new Communist state. "There were, he discovered, very few followers of John Dewey in the Kremlin," Joseph L. Featherstone wrote in his *New Republic* article. "This was not a movement run by cool applied social scientists; it was a nest of gloomy bigots, who took their Marxist sacred scriptures seriously indeed. The struggle for power when Lenin died in 1924 dismayed Eastman. . . . As the darkness of Stalin's orthodoxy settled, Eastman . . . fled."

From the Soviet Union, Eastman went to France, where he lived for three years and wrote four books, including *Since Lenin Died* (Liveright, 1925), in which he revealed to the world for the first time the shoddy circumstances under which Stalin had seized power, including the suppression of the deathbed testament in which Lenin had warned his party comrades against Stalin. Eastman immediately became anathema to all segments of the Communist International and its sympathizers, including most of his old cohorts in the United States. Even Trotsky, before his exile from the Soviet Union, and under Stalinist coercion, denounced Eastman as a slanderer. (After Trotsky went to Mexico, Eastman visited him there, and he worked as Trotsky's literary agent in the United States until the Russian exile's assassination.)

"Fortunately," Eastman wrote in the second volume of his autobiography, "I had other interests as strong as my interest in revolution." One of the interests was beautiful women, and he chronicled his many amours not only in both volumes of his autobiography but also in letters to his wife. "His wife Eliena was understanding," Oliver Pilat observed in an article on Eastman in the New York *Post* (February 7, 1965). "She had her own affairs. . . . As for Eastman's *quality* as a lover, well, when he and Charlie Chaplin tentatively shared the favors of Florence Deshon, a generous actress, Chaplin lost out."

Another interest, once intense and now revived, was the psychology of poetry. "At home," he recounted in *Love and Revolution,* "I found all the literary vanguard to which I had once belonged thronging along the same road into a fog. . . . I am the last to insist that poetry must have a practical significance. In my lectures on poetics at Columbia and my first book, *Enjoyment of Poetry,* I had defended the opposite thesis. . . . But when the poem is unintelligible, . . . intelligence itself, civilized intelligence, is being abandoned."

In April 1929 *Harper's* published Eastman's essay "The Cult of Unintelligibility," in which he attacked T. S. Eliot, Hart Crane, E. E. Cummings, James Joyce, Gertrude Stein, and Edith Sitwell, most of whom he knew or at least had met. "A gap in my memory indicates that I was carried unconscious from the field of battle," he wrote in *Love and Revolution.* "But I recovered in the course of a year or two and came back with another essay called 'Poets Talking to Themselves.' That was the end of the war. I disappeared under a cloud of awfully overwhelming language called the New Criticism, and as a critic of poetry I have not been heard of since."

His disappearance "under a cloud" notwithstanding, Eastman had already written *The Literary Mind: Its Place in an Age of Science,* and the book was published as planned by Scribner in the autumn of 1931. Eastman explained the genesis of the work in *Love and Revolution:* "It seemed to me that among the causes of such a retreat of poets into unintelligibility was the advance of science into fields once proudly occupied by them. . . . The 'New Humanists' were resisting the march of science; the poets were fleeing before it. . . . What would the outcome be? What would be the position of the literary mind in a world so dominated as ours was going to be by science?" The book included a long criticism of I. A. Richard's poetic theory, which, in Eastman's opinion, was "based on an erroneous psychology."

"His conception of 'thought,' and of science, as merely a 'pointing to things,' without regard to attitude or active response, leaving to poetry the task of organizing attitudes and practical actions, is false to the whole history and nature of the mind," Eastman wrote of Richards. "Science is an outgrowth of practical effort, and its connection with and dependence upon action is and always has been direct and continual. Poetry was begotten upon magic ritual by daydreams and play. . . . Thought might more truthfully be credited with creating 'things' out of an undefined flux of experience, than with merely pointing to them." The book was generally denounced by literati, but many scientists, and some writers with a scientific background, such as Joseph Wood Krutch, praised it highly. Edmund Wilson, who disliked *The Literary Mind* when it was published, recanted ten years later, in these words: "The book . . . was distinguished by a deeper comprehension of the real issues raised by contemporary literature than almost anything that had been written in the twenties. . . . Max Eastman was almost alone in his attempt to work out as an enlightened modern man the larger relations of art and science to one another, and of both to the society behind them."

Following the publication by Scribner's in 1932 of Ernest Hemingway's *Death in the Afternoon,* a book about bullfighting, Eastman wrote a two-part article that roundly criticized it. When the article appeared under the title "Bull in the Afternoon," in the *New Republic* (June 7 and June 28, 1933), Hemingway took it as a personal affront. Later, when the two writers encountered each other in editor Maxwell Perkins' office at Scribner's, they engaged in a celebrated bout that Eastman recalled in detail three decades later for Alden Whitman of the New York *Times* (January 9, 1969): "Hemingway shoved an open book against my nose and accused me of saying that he lacked virility. I grabbed him by the throat and . . . backed him . . . over Perkins' desk and onto his back on the floor."

Eastman's opposition to Stalinism in the 1920's never entailed a repudiation of his faith in "scientific Marxism." He expressed his first misgivings about the ultimate success of the Bolshevik experiment in 1930, and he gave his last pro-Soviet lecture in 1933. In 1934 Knopf published his *Artists in Uniform,* an account of the regimentation and censorship of arts and letters in the Soviet Union. The best of his books attacking Marxism as unscientific was *Marxism: Is It a Science?* (Norton, 1940), which Joseph L. Featherstone in his *New Republic* article called "still one of the keenest critical studies of Marxist philosophy ever written." Featherstone added: "But of course no one listened. He was reviled. He was reviled by the Communists and by liberal friends, too. These chapters leave a bad taste. Eastman himself was endlessly, needlessly defensive and self-justifying—which may be a measure of how lonely he felt. . . . Few intellectuals in the thirties were listening to reasoned arguments about Russia. . . . He despaired, and a new, self-pitying tone entered his writing. It was the tone of a man speaking alone to a huge empty theater."

In middle age, Eastman lectured across the United States and in foreign countries for twelve years, and he became a roving editor for the *Reader's Digest* in 1941. His published works since then include *Heroes I Have Known* (Simon & Schuster, 1942), *Reflections on the Failure of Socialism* (Devin-Adair, 1955), *Poems of Five Decades* (Harper, 1954), and *Great Companions: Critical Memoirs of Some Famous Friends* (Farrar, Straus, 1959). He has translated several of Trotsky's books, and he edited the footage and wrote and delivered the narration for *Tzar to Lenin* (Lenauer Film Co., 1937), a motion picture history of the Russian Revolution.

In an interview with Alden Whitman of the New York *Times,* Eastman had this to say about the New Left: "They want to make a revolution but they have no ultimate purpose. . . . We had a program, a purpose, which was to make over capitalism into Socialism, and it was based on an ideal and an ideology." Pointing to certain similarities between the rebels of today and those of his era, he said, "The mood of militance is the same and so is the general rejection of convention. But many of today's youth are caught up in trivialities. Obscenity, for example." Eastman categorized the new young rebels as "the bohemian wing of the bourgeoisie, . . . who have no real class affiliation and no alliances with the working class," adding: "It is not possible to bring about a revolution—except on a class basis—unless by some sort of fluke. . . . Socialism was once a plausible plan, but when Socialism failed and produced a totalitarian tyranny, it left social ideas without a theoretical basis." He has said that he doubted that a revolution was now needed. "We have to patch up the world as it is and accept it, although I don't feel very happy about it," he said.

Max Eastman and Yvette Szekely, a social worker, were married on March 22, 1958. Eastman was previously married to Ida Rauh, from 1911 until 1921, when that marriage ended in divorce; and to Eliena Krylenko, the sister of Nicolai Krylenko, Minister of Justice of the Soviet Union under Lenin, Trotsky, and, briefly, Stalin. Miss Krylenko, who married Eastman in the Soviet Union in 1924, died in 1956. Eastman and his wife live in the Greenwich Village apartment that he moved into a quarter of a century ago. They spend their summers at Martha's Vineyard and their winters in the Barbados, British West Indies.

Eastman is a strikingly handsome six-footer who has a vigor that belies his years. He weighs 193 pounds and has hazel eyes and a luxuriant crop of white hair. His recreations are swimming and tennis. Although he used to label himself, successively, a socialist and a liberal, he now does not identify himself politically. He has never been at any time in his life, he insists, a Marxist or Trotskyist in the full sense. He is a member of the Delta Psi and the Phi Beta Kappa fraternities.

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EISENHOWER, JOHN S(HELDON) D(OUD)

Aug. 3, 1922- United States Ambassador to Belgium; author; former Army officer
Address: American Embassy, Brussels, Belgium

In March 1969 millions of Americans witnessed via television the funeral of General Dwight D. Eisenhower, thirty-fourth President of the United States. At his mother's side during the ceremonies was John S. D. Eisenhower, the General's only surviving child, a figure less familiar to the public than his own son David, the husband of President Nixon's daughter Julie. A modest, unassuming man, John Eisenhower has throughout his career struggled, with some success, to make an independent way. An Army officer assigned to the White House during his father's Administration, he retired from military service in 1963 to devote himself to literary work, notably the writing of *The Bitter Woods* (1969), an account of the Allied military expedition in Europe in World War II. He also helped his father in the preparation of his White House memoirs. Since April 1969 Eisenhower has been United States Ambassador to Belgium.

On August 3, 1922, while his father was stationed in the Panama Canal Zone, John Sheldon Doud Eisenhower was born in Denver, Colorado, where his mother's family lived. "Mother has never cared for the tropics and she wanted me to be born in Denver," Eisenhower told Judy Michaelson in an interview for the New York *Post* (March 1, 1969). Mamie Geneva (Doud) Eisenhower and Dwight David Eisenhower had another son, Doud Dwight, born in 1917, who died of scarlet fever in 1920. John was named after his maternal grandfather.

When John was two months old, he moved with his mother to Panama, and later he lived with his parents at Fort Leavenworth, Kansas and Fort Benning, Georgia and in Washington, D.C. He attended John Quincy Adams Public School in Washington, and as soon as he graduated there, in 1936, he and his mother joined Dwight Eisenhower in the Philippines, where he had been transferred the year before. John attended Bishop Brent's Preparatory School, a mission school in the Luzon mountains, until 1939, when his father was assigned to Fort Lewis near Tacoma, Washington. He finished his secondary education at Stadium High School in Tacoma.

In the New York *Post* interview with Judy Michaelson, John Eisenhower discussed his parents. "Mother never has been well," he said. "She's had a rheumatic heart all her life, and she's careful, very careful of herself. She likes company, particularly in small doses, and her husband understood this. She minds the store, keeps the house, and like a good Army wife she lived off her husband's career." John described his father as "very complex" but, despite his years in the Army, "not authoritarian."

In an interview with Jack Harrison Pollack for *This Week* (June 16, 1957), John Eisenhower recalled the informal discussions he had in boyhood with his father. "Dad encouraged me to express my ideas," he told Pollack. "He listened to all of my problems and helped me on most of them." Despite the pressures of his career, Dwight Eisenhower tried to remain close to his son, joining him as often as possible in such activities as hiking, collecting stamps, cooking, and taking flying lessons.

John considered pursuing a career in journalism, like his uncle Milton, and another uncle, Edgar Eisenhower, offered to send him to law school and then take him into his Tacoma law firm. John's father did not pressure him, but he was pleased when John chose a military career instead. After taking a cram course to prepare for the examination, John competed in 1941 with thirty-five other applicants for the appointment to West Point controlled by Senator Arthur Capper of Kansas. (Throughout their travels, the Eisenhowers maintained legal residence in Kansas.) He won it with a score of 92, the highest achieved by a Kansan up to that time.

At West Point John was often called "Young Ike." He played on and managed the B squad in tennis, sang in the choir and in the glee club, worked on the yearbook, and in his last year was cadet staff sergeant. According to a story in *Time* (September 9, 1957) he was a "natural 'hive' (scholar)" who "spent much of his time . . . coaching deficient plebes," but his roommate at the academy told Peter Chew, a writer for *Pageant* (January 1959), that "John wasn't in there digging all night to be first in the class." In any case, he finished the accelerated, three-year wartime course a creditable 138th in a class of 474. His father was unable to attend his graduation because it took place on June 6, 1944—D-Day in Normandy.

Second Lieutenant Eisenhower spent his graduation furlough as an aide to his father at the Allied headquarters in Normandy. After completing a seventeen-week infantry officers' course at Fort Benning, Georgia, he was assigned to the First Army and shipped out for staff duty in Europe on a special mission with General Omar Bradley. At the end of the war he accompanied his father on trips to Rome, Scotland, and the Soviet Union.

In April 1946 John Eisenhower was promoted to captain. He remained in Europe until June 1947, commanding American units occupying Austria. Back in the United States, after a short stay at Fort Benning, he took graduate courses in English at Columbia University. In the fall of 1948 he was assigned to West Point as an English instructor, a position he held through 1951. Summers, he and his family stayed with the elder Eisenhowers at Columbia, where the General had become president in 1948. John continued his graduate work, preparing a thesis titled "The Soldier as a Character in Elizabethan Drama." He received the Master of Arts degree in English and comparative literature from Columbia in 1950.

In the Korean conflict Eisenhower, then a major, served in 1952 and 1953 as a front-line officer with the Third Infantry Division. The 1952 Presidential election results reached him in his field tent, and when the President-elect visited Korea in December his son accompanied him on a tour of the front. They agreed that it would not be proper for the major to request leave of his combat troops to attend the inauguration, but John did finally attend the ceremonies in Washington, ordered there by outgoing Commander-in-Chief Truman. After seeing his father become President, he returned to the

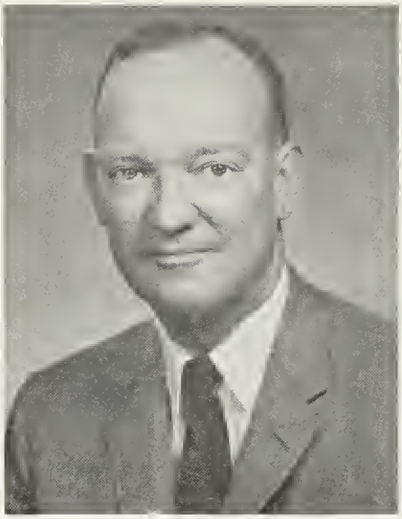
Third Division in Korea. During his fourteen-month combat hitch he was, successively, a battalion operations officer, a division assistant operations officer, and finally a division intelligence officer. He earned the Combat Infantryman's Badge, the Bronze Star, and the South Korean Distinguished Military Service Medal. One of Eisenhower's superior officers in Korea told a reporter for *Time* (September 9, 1957), "He's a very competent . . . individual with a quick, analytical mind."

Back in the United States soon after the armistice was signed in July 1953, Eisenhower was assigned as a battalion commander at Fort Benning. In 1954 he served a brief stint at the White House as an aide to Brigadier General Paul T. Carroll, staff secretary and liaison officer with the Pentagon, and then attended the Army Command and General Staff School at Fort Leavenworth. From there he was ordered to Fort Belvoir, Virginia, where he was an instructor of infantry tactics at the Engineers' School from 1955 to 1957. In July 1955, during his annual leave, he was an aide to his father at the "Big Four" summit conference in Geneva.

During the summer of 1957 Major Eisenhower returned to the White House to work under General Andrew J. Goodpaster, staff secretary and liaison representative for national security, and in July he represented his father at the funeral of the President of Guatemala. The following fall he was assigned to the Pentagon's ultra-secret Joint War Plans Division, in the office of the deputy chief of staff for military operations. The assignment pleased him not only because it was traditionally a stepping stone for bright young officers on the way up, but also because the vast bureaucratic maze of the Pentagon provided him with a measure of anonymity, a respite from the glare of publicity that his father's career had cast on him ever since his cadet days at West Point.

In October 1958, John Eisenhower left the Pentagon for a permanent assignment as an assistant to General Goodpaster in the White House. Before he became part of his father's White House staff he told John T. Harris (*Today's Health,* June 1958), "I don't quiz Dad about his weighty affairs of state. He now likes to talk golf and relaxing things with me." Afterward, the father-son relationship apparently changed, for John later told Miss Michaelson in the New York *Post* interview, "He [the President] began to associate me with work and when I would visit him in the sickbed (during his Presidential illnesses) I could just see him thinking, 'What the hell has he got for me to do?' " John and his wife Barbara accompanied the President on his nineteen-day, 23,000-mile good will tour of Asia, Africa, and Europe in December 1959.

John Eisenhower was promoted to lieutenant colonel in May 1960 on a list that included most of his West Point class. He remained a White House staff officer until just before John F. Kennedy took office, and when he resigned on January 19, 1961 he received the Army's Legion of Merit for his "illustrious service." On extended leave from the Army, he helped his father write *The White House Years,* the memoirs published by Doubleday in two volumes: *Mandate for Change* (1963) and *Waging Peace* (1965). Hired as an editor and researcher by Doubleday, Colonel Eisenhower resigned from the Army in March 1963, one year short of the twenty-year minimum required for pension eligibility. He later explained to reporters, "Dad had done so well in the military. I thought it best to try another profession."



JOHN S. D. EISENHOWER

Eisenhower remained with Doubleday until 1964, when he took a position as executive vice-president of the Freedoms Foundation in Valley Forge, Pennsylvania. He left that job in 1965 to begin full-time research for his book, *The Bitter Woods,* which was published by G. P. Putnam's Sons in 1969. The book covers the Allied operations in Europe in World War II generally, with special emphasis on the Battle of the Bulge, the decisive battle in Belgium's Ardennes Forest. Robert Leckie in the *Saturday Review* (January 25, 1969) called it "a powerful narrative that is authoritative, accurate, and instructive, frequently fascinating, sometimes dramatic or humorous, and only occasionally difficult to follow." Eisenhower told the New York *Post*'s Miss Michaelson that when the book became a best seller he thought to himself, "I have made the team, I have won my letter." He is now at work on a second book on the Western Alliance in World War II. It will, he says, be broader in scope and more political than the first.

During the 1968 Presidential campaign Eisenhower served as chairman of a Republican citizens group in Pennsylvania. On February 20, 1969 President Nixon named him to succeed Ridgway B. Knight, a career diplomat, as Ambassador to Belgium. He explained to Judy Michaelson why he had received an assignment to a small country: "I don't have the money to go to any of the large countries." Eisenhower was sworn in as Ambassador on April 14, 1969.

While he was stationed in Vienna after World War II, John S. D. Eisenhower met Barbara Jean Thompson, the daughter of an Army colonel, and, after returning to the United States, they were married on June 10, 1947 in Virginia. Besides their son, Dwight David 2d, the Eisenhowers have three daughters: Mrs. Barbara Anne de Echavarria, whose husband is a Colombian insurance executive, Susan Elaine, and Mary Jean. The family has always lived unpretentiously, and John has taken pains to shield his children from excessive publicity. At the time that he received his ambassadorial appointment the family was living in a four-bedroom colonial house in Phoenixville, Pennsylvania.

Regarding parental discipline, Eisenhower told Judy Michaelson in the New York *Post* interview, "I was raised strictly and I raised David strictly." His father paid him $300 not to smoke before he left West Point, and he has never taken up the habit. For recreation he enjoys reading, photography, conversation, and golf. His church is the Presbyterian. Physically, Eisenhower is six feet two inches tall, with broad shoulders and what Judy Michaelson calls "a healthy paunch." He has his father's broad, open face, blond hair, blue eyes, and ruddy coloring. According to Miss Michaelson, he is easy to talk to.

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Who's Who in the East, 1968-69

EVERS, (JAMES) CHARLES

Sept. 14, 1923(?)- Civil rights leader; politician
Address: b. Mississippi Field Office, National Association for the Advancement of Colored People, 1072 Lynch St., Jackson, Miss. 39203

When Medgar Evers was assassinated in 1963, his older brother, Charles, took over his post as Mississippi field director for the National Association for the Advancement of Colored People. The progress made by the NAACP in Mississippi under Charles Evers has been spectacular, particularly in the predominantly Negro counties in the southwest corner of the state, where Evers, an insurgent Democrat, has for the first time mobilized black voting power and effectively challenged the traditionally all-white state party structure. Evers is an astute pragmatist whose insurgency has been moderated by his awareness that his political fiefdom is economically dirt-poor and cannot afford to lose the capital and know-how of the local white business community. "Charles Evers is attempting a political balancing act designed to divide power between the Negro numerical majority and the economically dominant white majority . . . ," the syndicated political columnists Rowland Evans and Robert Novak have written. "If he can manage it without driving out the whites, it could be the beginning of biracial black-white power in the Deep South." During the spring of 1969 Evers waged a successful campaign for the Democratic mayoral nomination in the small, rural community of Fayette, Mississippi, up to that time a bastion of white supremacy. He was unopposed in the June election and was duly sworn into office on July 7, 1969.

James Charles Evers was born in the rural town of Decatur, Mississippi on September 14, 1923—or September 11, 1922, according to one source—to James and Jesse Evers. His parents, together with an uncle, owned several businesses, including a lumber contracting company, in and around Decatur. James Evers imbued his sons with two attitudes above all others: to expect nothing that they did not work for, and to deport themselves as neither inferior nor superior to any other human beings.

The Evers brothers differed radically in their personalities. "Medgar was gentle and easy-going and usually took pains not to offend others," Walter Rugaber reported in the New York *Times Magazine* (August 4, 1968) after talking to childhood acquaintances of the two. "His brother [Charles] is blunt and direct, and there is hardly a toe—black or white—that he has left unstomped. But for all the disparity, the two shared a fierce antagonism toward white supremacy." Evers recalled for Rugaber how he and his brother walked two miles to school each day: "We never understood why the white kids could ride by in their big, yellow, shiny bus while we slushed through the mud. . . . Medgar and I always said, when we got grown, we'd change it. . . . We weren't going to let anything or anybody stop us. I think it really dawned on us the time they killed a friend of my father's. They drug him out and hung him to a tree. . . . We were just kids but I remember it just as good as if it was the day it happened."

Medgar and Charles Evers attended the Decatur (Mississippi) Consolidated School, an eight-grade school with one room, one teacher, and no desks. They attended high school in nearby Newton, Mississippi, where they roomed with a white woman who ran a restaurant in which Charles worked after school. "She taught us a lot . . . about white people," Evers told Walter Rugaber. "She was always kind to us. She was like a mother to me."

Dropping out of school upon completion of the eleventh grade, Evers enlisted in the United States Army and served in the Pacific during World War II. After the war he finished high school in Newton and went on to study social science at Alcorn A. and M. College in Lorman, Mississippi, where he received his B.A. degree in 1950. Following a year's duty with his Army reserve unit in Korea, he moved to Philadelphia, Mississippi, where his parents owned a funeral parlor. He took over the management of the mortuary and opened a restaurant, hotel, taxi service, and a gas station. Medgar also took up residence in Philadelphia, as an employee of an insurance company in which his parents owned an interest.

Clandestinely, the Evers brothers began enrolling Philadelphia Negroes in the National Association for the Advancement of Colored People, which was then a wildly radical organization by local standards. (A decade later, in 1964, Philadelphia gained international notoriety as the site of the murder of civil right workers James Chaney, Michael Schwerner, and Andrew Goodman.) In 1954 Medgar moved to Jackson, the state capital, to become the NAACP's first Mississippi field director, at a salary of $3,000 a year.

Remaining in Philadelphia, Charles Evers attained local popularity broadcasting over radio station WHOC as Missisippi's first Negro disc jockey. Continuing his civil rights work, he initiated voter registration campaigns, then a daring novelty. In retaliation, militant segregationists brought severe economic pressure against him, depriving his businesses of credit, threatening his employees, and harassing him with lawsuits. In 1957 he lost—or, according to some sources, quit—his job at WHOC and left Mississippi for Chicago. Arriving in the Illinois metropolis in a new automobile but with only two dollars in his pocket, he took a job as a meat handler in the Swift & Co. packing house. In addition, he worked at night as a hotel washroom attendant and on weekends as a bartender. After two years, with the money he had saved, he opened a cocktail lounge, and later he opened a second lounge.

Medgar Evers was shot to death by a sniper on June 12, 1963 while parking his car outside his home in Jackson. Charles immediately asked the national office of the NAACP to appoint him to succeed his brother as field director in Mississippi. "We made an agreement when we were boys," Evers later revealed. "If anything happened to either one of us, the other would carry on. I wasn't going to let anybody mess up what he had done. I knew nobody else could do [the job] like I could."

The NAACP granted Evers' request without hesitation and he took command of the NAACP office in Jackson two days before his brother was buried in Arlington National Cemetery. "His work was much harder than mine," Evers has said in comparing his brother's tenure as field director with his own. "He spent a lot of time just trying to keep Negroes alive." Federal laws and court decisions, however difficult to implement, had a relaxing effect on the racial climate in Mississippi, and Charles Evers was able to organize effective economic boycotts in the Negro communities at Fayette, Port Gibson, Natchez, and elsewhere. In Natchez, for example, a boycott that he led resulted in the desegregation of a hospital and the employment of Negroes as salesmen, policemen, cashiers, deputy sheriffs, and clerks.

But the breakthrough with the greatest potential was in politics. In 1965 Congress passed a Voting Rights Act, that rendered illegal the subterfuges—notably literacy tests—used in Mississippi and other deep Southern states to keep Negroes disenfranchised. Because the federal government sent only a token force of registrars into the South to enforce the law, some militant civil rights leaders dismissed the act cynically, as just another piece of liberal rhetoric. Martin Luther King's Southern Christian Leadership Conference (SCLC), the Congress of Racial Equality (CORE), and the Student Nonviolent Coordinating Committee (SNCC) waged vigorous voter registration campaigns in Mississippi and other parts of the deep South, but none of their efforts was as spectacularly successful as Evers'. He moved his office to Fayette in Jefferson County, where there were virtually no Negro voters in a population predominantly Negro. There he multiplied the number of local NAACP chapters through tireless personal contacts at the grass roots level, and he used them as cells in the building of a political structure, with the result that by December 1965 there were 2,700 Negroes on the voting rolls in the county. He did the same thing in neighboring Claiborne County, which also had a nonvoting Negro majority, and by June 1966 Negro voters in the two counties outnumbered whites two to one. From Claiborne he went on to other counties in the state.

CHARLES EVERS

There were no Negroes or white liberals on the ballots in Jefferson and Claiborne counties in the Democratic primary elections slated for June 6, 1966, but Evers, with the cooperation of ministers and teachers, worked hard to turn out a large Negro vote in order to demonstrate, particularly to whites, that such a vote could be decisive. He organized each county into five districts, each under the chairmanship of an NAACP unit head. In each district ten volunteers knocked on doors on election day, reminding Negroes to vote, and five cars in each district carried voters to distant polling places. A phenomenal 95 percent of the Negro voters turned out.

In the 1966 Senatorial contest in Mississippi, Republican Prentiss Walker ran against incumbent Democrat James O. Eastland. From a civil rights standpoint there was no essential difference between the two men, Walker being as racist as Eastland, and publicly Evers disclaimed any preference. But privately he backed Walker, because Eastland, far more prominent than Walker, was a national symbol of white supremacy against whom any challenge would be to the good. The results at the polls on November 8, 1966 went against Walker in seventy-eight of the state's eighty-two counties, but they spelled a political coup for Evers. The only counties in which Walker won were his home county and the three then controlled by Evers. On the same election day Robert Lee Williams, whose campaign was managed by Evers, was elected to the Jefferson County School Board, thus becoming the first Negro to win an elective position in Mississippi since Reconstruction. Also, a white candidate backed by Evers won a four-county chancery court judgeship.

Commenting on the November 1966 election in their syndicated column in the Washington *Post* (November 16, 1966), Rowland Evans and Robert Novak hailed "the emergence of Charles Evers as *the* political power in southwest Mississippi." The columnists went on to point out the uniqueness of Evers' achievement: "Only in Evers' fiefdom did Deep South Negro voters fully utilize the 1965 federal Voting Rights act. Moreover, it is of major significance that Evers, an advocate of biracial moderation, succeeded whereas prophets of Black Power failed."

The "prophets of Black Power" in fact contributed to Evers' success in gaining bargaining leverage with white politicians. Their militant rhetoric, seething with threats of violence, served as a foil to open the eyes of segregationists to the fact that Evers was a reasonable man who spoke to them honestly and could be trusted to keep his word. In their column for August 28, 1967, the eve of the Democratic runoff primary in Mississippi, Evans and Novak wrote from Fayette: "The problem facing Evers is how to exercise . . . power without frightening whites into a mass exodus. . . . That is, Evers wants to win key posts for Negroes . . . without terrorizing the whites. . . . What has particularly reassured . . . [white] businessmen is the fact that Evers has not run Negroes for *all* elective offices. . . . The most encouraging sign that the dominant white minority is adjusting to the new reality is that local white candidates, in stark contrast with statewide candidates, openly court Negro support."

Negroes constitute a majority of the population in twenty-nine of Mississippi's eighty-two counties. By the time of the 1967 runoff primary, Evers' domain covered six of them—Jefferson, Claiborne, Wilkinson, Adams, Copiah, and Franklin—and he was moving into Adams, Warren, and Yazoo counties. In the 1967 elections twelve Negroes were elected to state office, and some of the white candidates who won did so partly because Evers, in return for promises of jobs and opportunities for Negroes, had persuaded Negro organizations not to put up black candidates.

When John Bell Williams abandoned his seat in Congress to assume the governorship of Mississippi in January 1968, Evers looked for a promising Negro candidate for the seat, which is in the Third Congressional District, covering twelve counties in southwest Mississippi. Negroes in the district then comprised 45 percent of the population and one-third of the electorate. Unable to find a candidate with a chance of winning who was willing to run, Evers reluctantly announced his own candidacy. In a demonstration of black unity, he chose as his campaign manager Lawrence Guyot, the state chairman of the Mississippi Freedom Democratic party—with which he had often been at odds—and the FDP threw all of its resources into the campaign. In appealing to the voters, Evers stressed two themes: if he went to Congress, he would conscientiously and impartially represent both the whites and the blacks of the district, and he would work for an increased flow of federal money into the poverty-stricken area.

Evers won a plurality over six segregationist opponents in the special election held on February 27, 1968, but he lost the runoff election on March 12 to Charles Griffin, 43,083 votes to 87,761. Even in defeat, he carried away some trophies: he had shown that differing black political factions in Mississippi can unite in a common cause; had made the white politicians see that Negro political power has to be taken seriously; had forced the other candidates to run on platforms other than segregation; and had boosted the pride of the Negro community.

On May 22, 1968 Evers became state cochairman for Senator Robert Kennedy's campaign for the Democratic Presidential nomination, and he was with Kennedy when the Senator was assassinated on June 5. In July 1968 he was a delegate to the Mississippi State Democratic party convention, the first racially integrated party convention in Mississippi history. At the state conclave he was one of four Negroes named to the 68-member delegation to be sent to the Democratic National Convention, but he resigned in protest against the "tokenism" and the methodical squelching of motions put forward by Negroes and white liberals. "I cannot and will not be picked or used as a tool by a party that deprives my people of the basic right to participate. . . . We have no alternative but to meet you in Chicago with another delegation." An insurgent delegation was formed under the leadership of Evers and white liberal Hodding Carter 3d, and in Chicago in August 1968 the Democratic National Convention unseated the regular Mississippi delegation and recognized the challengers instead.

In Fayette, Evers owns the Medgar Evers Shopping Center, a complex that includes a grocery store, a cocktail lounge, a radio repair shop, a liquor store, and a ballroom. At Natchez, Port Gibson, and Hazlehurst he has organized cooperative stores owned by local Negroes at $25 a share. After the public tragedies that have darkened his life, Evers understandably keeps his family shielded from publicity. He has four daughters, Patricia, Caroline, Sheila, and Yvonne, and is married to his second wife, the former Manie Laura Magee. They continue to live in Jackson, while he lives in an apartment at his shopping center in Fayette.

Walter Rugaber described Charles Evers, who is six feet tall and weighs 235 pounds, as "a big, husky man whose voice and manner can slip suddenly and easily from gentle humor to stinging condemnation." Although he prefers nonviolence to violence, he carries a gun to protect himself against potential violent enemies. In the civil rights movement he assumes a similar stance, cooling hotheads where he can but warning that if Negroes are pressed violently they will react violently in self-defense. He is optimistic, however, about the future of black-white relations and has said that the races must solve their problems together: "I don't care how much the black power boys scream, I don't care how much the Ku Klux Klan screams, we can't get along without each other."

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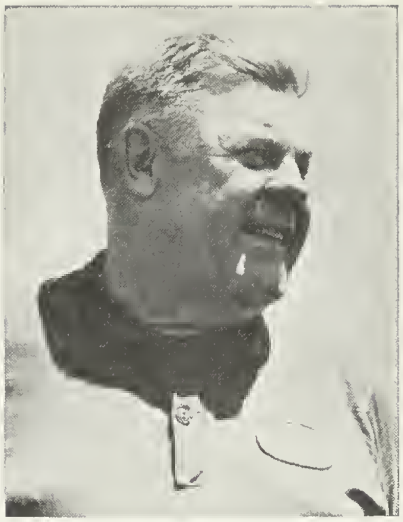

WEEB EWBANK

Weeb Ewbank is the only coach in the history of professional football to win championships in both the American and National football leagues. In the NFL Ewbank guided the Baltimore Colts to league titles in 1958 and 1959, and in the AFL he coached the New York Jets to the league championship in 1968. After the 1968 season he gained the added distinction of becoming the first AFL coach to defeat the NFL champions, in this instance the Baltimore Colts, in the Super Bowl. That victory, sparked by quarterback Joe Namath, established the New York Jets as the best team in professional football and brought the young American League for the first time into indisputable parity with the older National Football League. Ewbank, who became general manager as well as coach of the Jets in 1963, has behind him a career spanning nearly half a century. His overall record as a college and pro head coach is 113 wins, ninety-four losses, and seven ties. In May 1969 he signed a new three-year contract with the Jets.

Ewbank's nickname derives from a younger brother's mispronunciation of his first name. He was born Wilbur Charles Ewbank on May 6, 1907 in Richmond, Indiana. His father was a grocery store owner who gained local fame in Richmond playing roller polo, a form of hockey played on roller skates. As a boy, Ewbank played football, basketball, and baseball when he was not delivering groceries in a horse-drawn wagon for his father.

Rejecting an opportunity to enter professional baseball when he graduated from high school, Ewbank enrolled at Miami University in Oxford, Ohio, where he starred as quarterback in football and as an outfielder in baseball. When he was a sophomore, George L. Rider, the athletic director at Miami, and Chester Pittser, the football coach, persuaded him to drop his business course and enroll in the school of coaching created that year within the university's health education department. The first textbook used in the school of coaching was Bob Zuppke's *Football Technique and Tactics,* the source from which Ewbank says he learned all his "down-to-earth fundamentals" about the game.

Following his graduation from Miami University, Ewbank coached football for two years at Van Wert (Ohio) High School and football, baseball, and basketball for thirteen years at Miami University High School, the secondary school affiliated with Miami University. In 1943 he joined the Navy and became an assistant to football coach Paul Brown at the Great Lakes Naval Training Station. After the war he was basketball coach and backfield football coach at Brown University for a year before going to Washington University in St. Louis as head football coach in 1947. In the two seasons that he coached them, the Washington University Maroons had won-lost records of 5-3 and 9-1.

For five years beginning in 1949 Ewbank served as line coach of the Cleveland Browns under head coach Paul Brown. To help the Browns ferret out talent that might elude ordinary scouting procedures, Ewbank set up his own system. He regularly sent college coaches and players throughout the United States postcard questionnaires asking them to name players they had encountered whom they considered outstanding. When the name of a player, however unknown, cropped up in several different replies, that player was scouted more thoroughly as a possible recruit.

During Ewbank's tenure in Cleveland, the Browns dominated professional football, and their unprecedented success naturally enhanced Ewbank's reputation among insiders in pro football. When the position of head coach of the Baltimore Colts became vacant in 1954, he had little trouble persuading the Colt front office that he was the man for the job. At the time he took it over, Baltimore was a weak fledgling among National Football League clubs, and during the following three seasons it won only thirteen of the thirty-six games it played. But in the meantime Ewbank used the scouting system he had developed in Cleveland to bring fresh talent into the Colt organization. Among the players recruited in that way was an obscure semi-pro quarterback named Johnny Unitas, who became the best quarterback in professional football. Other stars developed by Ewbank in Baltimore included Alan Ameche, Raymond Berry, Lenny Moore, Gino Marchetti, Gene ("Big Daddy") Lipscomb, Jim Parker, Bill Pellington, and Arthur Donovan.

The Colts moved from the losing to the winning side of the ledger in 1957, with a tally of 7-5. The following year they won the NFL's Western Division title with a record of 9-3 and went on to defeat the Eastern Division titlists, the New York Giants, for the NFL championship. In 1959 the Colts again scored nine wins and three losses, again finished first in the NFL, and again defeated the Giants for the NFL championship. But they slumped in 1960, breaking even with six wins and six losses. They remained in the slump in 1961 (8-6) and 1962 (7-7), and at the end of the 1962 season Ewbank was fired.

At approximately the same time that Ewbank's career in the flourishing National Football League ended, the New York Titans, the bellwether club in the floundering, three-year-old American Football League, went bankrupt. David (Sonny) Werblin, vice-president of the Music Corporation of America and president of MCA-TV, attracted by the challenge of saving the New York club and with it, possibly, the American Football League, formed a syndicate of five millionaire businessmen and purchased the franchise for $1,000,000. The name of the team was changed to the Jets, and Ewbank was hired as coach and general manager.

While building his coaching staff and recruiting and developing such stars as fullback Matt Snell and quarterback Joe Namath, Ewbank did as well as could be expected in New York, compiling identical won-lost records of five wins and eight losses in the Jets' first three seasons. The club broke even, 6-6, in 1966, and finally entered the winning column in 1967, with a tally of eight wins, five losses, and one tie.

Because he appreciated what Sonny Werblin's flair for promotion was doing for the Jets, Ewbank never complained, at least publicly, about the role that Werblin assumed in running the club. But according to reliable reports, Werblin's intervention in coach-player relations seriously watered down Ewbank's authority. After Werblin sold his shares in the club to the other four owners—Donald Lillis, Townsend Martin, Phil Iselin, and Leon Hess—in 1968, defensive halfback Johnny Sample observed the resultant change in Ewbank: "He's much more relaxed this season. . . . It used to be we could go over his head if we didn't like something. He's the man now."

In 1968 the Jets took the AFL Eastern Division title with eleven wins and three losses and went on to defeat the Oakland Raiders for the AFL championship. When the Jets and the Baltimore Colts, the NFL champs, met in the Super Bowl in Miami on January 12, 1969, the Colts were seventeen-point favorites over the Jets. But with Joe Namath calling a flawless game at quarterback and passing for 206 yards; with Matt Snell gaining another 123 yards on the ground; and with the Jet defense stopping Baltimore on the ground and in the air, New York scored a stunning 16-7 upset.

Physically, Ewbank is pudgy (five feet seven inches, 185 pounds), with close-cropped hair, a pug nose, and blue eyes that have been described as "sad." Beneath his tough, bulldog appearance is a pleasant disposition and an emotional temperament manifest in the tears that come to his eyes on such occasions as the Jets' 1968 victory in the divisional championship game. Failure may upset him interiorly, but he never allows it to ruffle his placid manner toward others. Close to his men, and inspiring self-confidence in them, he is able to exact hard work and discipline without acting the tyrant. "He enforces the rules to the fullest but we're men and should be mature enough to react accordingly and regulate ourselves," Joe Namath has testified. "Weeb gives us that opportunity." Or, as Jet offensive line coach Joe Spencer, who played for Ewbank in Cleveland, has put it: "It's like working for your dad."

Weeb Ewbank and Lucy Massey were married when they were students together at Miami University. They have three married daughters—Nancy, Jan, and Luanne—and several grandchildren. When Ewbank made his oft-quoted remark that "football comes first and family is a necessary evil," he was apparently being facetious, but the game does preoccupy him in and out of season. The year round, when he is not on the field he is usually deep in paper work at his desk, devising plays and calculating the yardage to be expected from each one under all possible combinations of circumstances. He likes organization and is so good at it that Baltimore Colt owner Carroll Rosenbloom once called him "my crewcut IBM machine."

Ewbank has almost total recall of games and practice sessions, and if he should forget any details the logs of the events are available, stored in enormous files in his basement. His playbook, a large black notebook that he has been compiling for more than forty years, is seldom out of his reach. He grades every Jet player on his performance in every play—a practice that he began long before it became common among coaches. The Jet coach, who does not smoke, takes a sociable drink or two in the course of an evening. When time allows he likes to play golf or putter around his workbench or garden. He is a Protestant, but when on the road with his team he sometimes attends Catholic services with some of the players. "It doesn't matter where you go to church," he has said. "The important thing is to have religion."

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FELICIANO, JOSÉ

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With his Latin-soul version of the rock song "Light My Fire" the blind singer-guitarist José Feliciano became a pop recording star in the summer of 1968. Albums he recorded for RCA Victor have become best sellers, and he is the recipient of two Grammy Awards. Feliciano, a blind Puerto Rican-American who is largely self-taught musically, began his career performing in Greenwich Village coffee houses in the early 1960's, when he was an adolescent. In the mid-1960's, through records and tours, he gained a wide following among Spanish-speaking audiences, but many non-Spanish Americans never heard of him—even after the success of "Light My Fire"—until October 1968, when he stirred nationwide controversy by his unorthodox renditon of the "Star-Spangled Banner" at the World Series in Detroit.

The second of eight boys, José Feliciano was born in Puerto Rico in September 1945. Sightless since birth, he is a victim of congenital glaucoma. In 1950 his father gave up farming and moved with his family from Larez, Puerto Rico to New York. In

Manhattan the Felicianos lived first at 103d Street and Columbus Avenue and later on the Lower East Side. "Money was a problem, so was discrimination against me and my family," Feliciano told Matt Messina, recalling the hardships of his childhood in an interview for the New York *Sunday News* (April 6, 1969). "But there was also generosity from many American people—a lot of it."

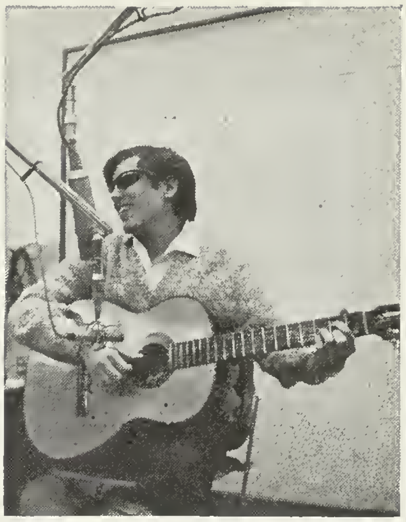
From childhood Feliciano was determined not to let his blindness stand in the way of a musical career. He explained to Ritchie Yorke of the Toronto *Globe and Mail* (September 14, 1968): "I didn't want to make chairs and mops and brooms. That's fine for some blind people, and I would be the last one to knock it. But I wanted something else." At the age of six he learned to play the concertina, and at nine he took up the guitar. That year he gave his first public performance, at El Teatro Puerto Rico in New York.

In the development of his style Feliciano was most influenced by Ray Charles and the late Sam Cooke. "I used to listen to their records and I liked what I heard," he told Matt Messina of the New York *Sunday News*. "I felt that they had been through a hell of a lot. Well, so had I." Among his other favorites were such early rock 'n' roll singers as Fats Domino, Elvis Presley, and Chuck Berry. As a student at Charles Evans Hughes High School on West 18th Street he frequently performed Chuck Berry songs at talent shows and assemblies.

While still in high school he began making the rounds of Greenwich Village coffeehouses, persuading their managers to let him play during intermissions. He explained his approach to Bob Micklin of *Newsday* (April 24, 1969): "I'd just walk in with my guitar in a brown paper bag and ask the boss if I could play. They'd see this blind kid off the street and usually they'd say they didn't have the time to listen to me. . . . I'd ask the guy if I could just tune up my guitar, since I was already there. Then I'd take it out and whale the hell out of it."

At seventeen Feliciano dropped out of high school to accept his first professional job, at a Detroit nightclub. Soon afterward, in the summer of 1963, he played an engagement at Gerde's Folk City in New York that Robert Shelton of the New York *Times* (July 13, 1963) recommended to those who "want to witness the birth of a star." Shelton described Feliciano as "a ten-fingered wizard who romps, runs, rolls, picks and reverberates his six strings in an incomparable fashion."

Shelton went on: "Mr. Feliciano sings ingratiatingly with a clear, emotion-taught tenor voice used in a manner that convinces one he understands what he is singing about. Instrumentally, he seems to know no bounds. He can be sensitive and introverted in a Villa-Lobos piece or virile in the blues . . . and on the popular "Walk Right In" he makes his instrument sound like a pair of twelve-string guitars in tandem." It was during his engagement at Gerde's that Feliciano came to the attention of an artists-and-repertory man from RCA Victor, the company with which he eventually signed an exclusive contract.



JOSÉ FELICIANO

After his engagement at Gerde's, Feliciano had bookings at the Bitter End and the Gaslight in Greenwich Village, at coffee houses in Chicago's Old Town, and at similar spots throughout the United States. His performance at the 1964 Newport Jazz Festival was recorded, along with others, by Vanguard Records, and Greer Johnson later wrote in *Cue* (January 29, 1966) that he first caught her attention "by scoring so 'differently' over seven other performers on Volume I of Vanguard's excellent three-volume anthology." In July 1965 Feliciano appeared on national television, on the *Al Hirt Show*. When he performed that same month at the Marifex Hotel in Washington, D.C., John Pagones reviewed the performance in the Washington *Post* (July 16, 1965): "The tunes he does best are . . . blues or jazz, as in 'Come Rain, Come Shine,' or 'Georgia.' He has a rich, bluesy phraseology that . . . tears into the heart of a song."

His first solo album was *The Voice and Guitar of José Feliciano,* released by RCA Victor in the summer of 1965. A reviewer in *High Fidelity* (August 1965), who found the album "dazzling," wrote: "He has brought his musicianship and his showmanship together in ways that constantly throw the listener off his guard. His style on the first band of this disc ('Hi-Heel Sneakers') goes right to the rhythm and blues origins of rock 'n' roll and he projects this with real authority. Two bands later, however, there is 'Dos Cruces,' which Feliciano opens with a guitar introduction in the classical Spanish style; he then sings the vocal in a vibrant, expressive, and expansive fashion. . . . A wild sort of humor crops up here and there. He sings 'Walk Right In' not only in English and Spanish but in Yiddish too. . . . The rhythmic variety . . . is astounding and his oral percussive sounds . . . contribute to the general excitement. He is simple and straightforward with Bob Dylan's 'Don't Think Twice' or broad and rugged on 'Mule Skinner Blues.' The latter is a work song where he mingles cries and suggestions of a yodel with his singing while his guitar technique is marked with flourishes and breaks that give it a blue grass quality."

Greer Johnson in her piece in *Cue* remarked on the same album: "Whether noodling a fanciful 'Flight of the Bumblebee' on his guitar or skittering with wit through a Spanish-English nonsense song like 'Chinita,' he hereon delights while suggesting that the chief threat to his abilities is an all-embracing facility for accurate mimicry." The latter point was also made by a writer for *Time* (September 27, 1968) in looking back to that stage of Feliciano's career: "José's problem was that his vocal solos were overshadowed by his own accompaniments. He won applause for the dextrous way that he applied blues and a beat to the delicate lines of traditional Spanish guitar. But his high, quavery tenor, though obviously brimming with feeling, was merely good; it had too much of other singers in it and too little of Feliciano."

In January 1966 RCA Victor released Feliciano's second album, *A Bag Full of Soul*, which included the blues number "Goin' to Chicago" and Bob Dylan's "Masters of War," which Greer Johnson in her review in *Cue* (January 29, 1966) described as "the most chilling rendition I know of this problematical number." Miss Johnson concluded: "Feliciano's music zest is basic and will, I believe, lead him beyond mere virtuosity and into universal acceptance as a minstrel of stature."

When Feliciano made his New York concert debut at Town Hall in June 1966, a critic for the New York *Times* (June 6, 1966) was bothered by the program's "lack of focus" while finding "great charm about everything he did." After his appearance at the Penny Farthing in Toronto, Canada in September 1966, Enn Raudsepp of the Toronto *Globe and Mail* (September 8, 1966) praised his self-accompaniment, which "flows most easily."

Feliciano told Bob Micklin of *Newsday* (April 24, 1969): "When I first recorded, I got a producer who wasn't good for me. I mean, he was an excellent man, but not for my style. They wanted me to do a rock album, then a country and western album. It was all wrong." He found new managers—George Grief and Sid Gariss—and moved to California, where he bided his time until, as Micklin noted, "he felt right about recording." Feliciano found himself as a singer and gained his first foothold on fame in his work for Spanish speaking audiences Among such audiences, in the United States and in Latin America, he became known through his personal appearances and through three Spanish-language albums issued by RCA International: *Sombras . . . Una Voz, Una Guitarra,* recorded in Argentina; *Mas Exitos, de José Feliciano,* recorded in Mexico and Argentina; and *El Sentimiento, La Voz y La Guitarra de José Feliciano,* recorded in Venezuela and Argentina. In 1968 two of his single discs—"La Copa Rota" and "Amor Gitana"—were on Latin America pop charts, and he began doing a television program for syndication to Spanish language stations in the United States.

In the spring of 1968 RCA released the album *Feliciano!* and a single from that album, "Light My Fire," Feliciano's soul version of the Door's hit. Within weeks, both soared to the top of the charts, and his rendition of "Light My Fire"—a slow, sensuous reworking of the rock version in which he was accompanied by his own guitar and by other musicians on strings, bass, conga drums, and jazz flute—became a favorite on juke boxes from coast to coast. Feliciano later said that he had wanted "to kill all the other versions of the song" but that he had not anticipated the tremendous reception his recording received. He told Ritchie Yorke of the Toronto *Globe and Mail* (September 14, 1968): "It would be presumptuous of me to say I thought it would be a hit. We liked what we heard in the studio, but we didn't really expect what happened."

In August 1968 Feliciano made his Las Vegas nightclub debut, and the following month he performed at the Greek Theatre in Los Angeles. On invitation, Feliciano went to Detroit in October 1968 to sing the "Star-Spangled Banner" before the opening of the fifth game in the baseball World Series. Before 53,000 spectators in Tiger Stadium and countless thousands of television viewers at home, he did a blues-rock version of the national anthem. A reporter for *Newsweek* (December 2, 1968) wrote: "If not 'soul,' Feliciano's version was soulful, substituting for the majestic harmonies and martial tempos a quiet no-man's land of slow-motion meter and distorted melody in which no rockets glared and no bombs burst." The rendition shocked patriotic purists and caused a national furor. In the midst of the controversy RCA Victor rushed into the market with a single disc cut from a recording of the performance.

On April 27, 1969 Feliciano starred in his first television special, *Feliciano—Very Special.* The following month the National Academy of Recording Arts and Sciences awarded Feliciano two Grammies, one for the best male pop singer of 1968 and the other for the best new artist of the year. His album *Souled,* released in 1969, reached sales of $1,000,000 within months of its issue. Feliciano is now turning his attention to song writing, creating lyrics with a message, but not "protest" songs. "That's okay for some musicians—it's their way of expressing what they feel about the country. I just think now there are too many protesters and not enough entertainers," he told Michaela Williams of the New York *Times.* A self-taught musician except for brief classical guitar training, he has mastered, in addition to the six- and twelve-string guitars, bass, banjo, organ, bongo drums, mandolin, harmonica, piano, and harpsichord, and he is reportedly now learning the trumpet. Feliciano learns lyrics by Braille and works out his guitar arrangements with a tape recorder.

While he was singing in Greenwich Village coffee houses for pennies in the early 1960's, José Feliciano met Hilda Perez, and they were married on October 19, 1963. He used to consider himself a hippie, and he told Matt Messina in the *News* interview: "I still am, in a sense, because I still belong to the kids." Since 1966 Feliciano and his wife have lived in a $60,000 house in Newport Beach, California, amid dogs, chinchillas, tropical fish, and an aviary of 400 birds. His mother, father, and five of his brothers have moved back to Larez, Puerto Rico, where they work a farm that he bought them. Feliciano is fair, sandy-haired and stockily built. Although he is led about by a guide dog, a collie named Trudy, he is far from helpless. He enjoys bicycle riding and water skiing and has even devised a way to play catch. On and off stage, he is fond of puns and mimicry and often pokes fun at his own blindness. Once, when the lights kept flickering at a concert, he cracked, "We should have all blind musicians. Then they could play in the dark."

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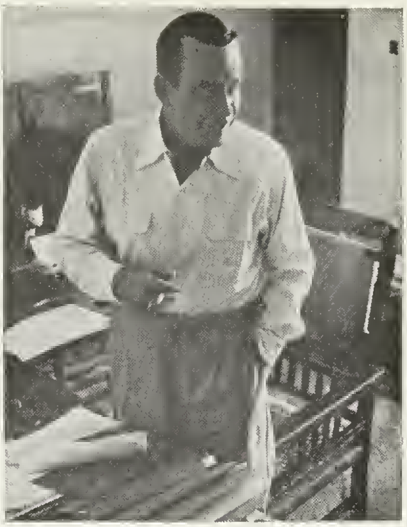

TEMPLE FIELDING

For the past two decades the books of Temple Fielding, probably the world's most trusted and most often consulted travel writer, have allayed the anxieties of millions of Americans touring Europe and have guided them in their hunt for creature comforts abroad. As John McPhee pointed out in a recent *New Yorker* profile, "It has been Temple Fielding who, in large part, has directed the great flow of American dollars to Western Europe." First published in 1948, his annually revised *Fielding's Travel Guide to Europe* has radically departed from traditional guidebooks by stressing the practical and hedonistic aspects of travel and by concerning itself with such fundamentals as the evaluation of hotels and restaurants and advice on tipping and shopping. In the view of some critics, this has been achieved at the expense of such cultural attractions as museums and monuments. In the course of his career Fielding has traveled well over a million miles to gather firsthand information and has visited more than 130 countries, colonies, and territories.

Temple Hornaday Fielding was born in the Bronx in New York City on October 8, 1913, the son of George Thomas Fielding 2d, an electrical engineer and business executive, and Helen Ross (Hornaday) Fielding. Among his illustrious ancestors were Sir Isaac Newton; Henry Fielding, the eighteenth century novelist and the author of *Tom Jones;* and Colonel L'Hommedieu Chamberlain, one of George Washington's staff officers. Fielding's maternal grandfather, Dr. William Temple Hornaday, was a pioneer conservationist, taxidermist, and animal collector who helped to found the Washington and Bronx zoos. The middle child in a family of three children, Temple Fielding had an older sister, Loraine Hornaday Fielding, who became a magazine and screen writer, and a younger brother, George T. Fielding 3d, who was killed in action during World War II.

With the encouragement of his parents, during his years of growing up Fielding held a variety of jobs, including those of grocery clerk, delivery boy, office boy, and snow shoveler. The family home was in Stamford, Connecticut, and for a time Fielding was a pupil at the King School there. He also attended Horace Mann School in New York, the Manlius School in Manlius, New York, and Brunswick School in Greenwich, Connecticut. His father lost his money in the 1929 stock market crash, and after Fielding flunked out of Brunswick in 1930, he worked to support himself for the next four years. Although he earned a good income as a salesman, he decided that a college education was indispensable. He enrolled in Stamford High School, and at the end of a year of study he qualified, in 1935, for admission to Princeton University.

At Princeton, Fielding majored in psychology and minored in English. He paid his way by taking odd jobs to supplement student loans, but found the time to play football, squash, and baseball and to become leader and drum major of the Princeton University Band, a member of the senior editorial board of the *Tiger,* and contributing editor of *Nassau Lit,* captain and regimental adjutant of his ROTC unit, and a member of the Dial Lodge. In 1939 he graduated with the B.A. degree *cum laude* and then went to work as a salesman for the C.I.T. Corporation, one of the largest commercial finance companies in the world.

In early 1941 Fielding was called to active duty as a second lieutenant and became one of the first thirty officers to inaugurate the Field Artillery Replacement Training Center at Fort Bragg, North Carolina, the largest in the country. While at Fort Bragg, he was assigned to write an orientation book on the Army and the center for thousands of arriving recruits. The key requirements of the guide were clarity and appeal to all levels of intelligence. Fielding worked out his own format, employed stick drawings by another serviceman, and ran off a test printing of 12,000. Having proved successful at Fort Bragg, the guide was adapted for a vast number of military installations, with the place names changed. Before the war ended, an estimated 1,500,000 such guides had been distributed. The Fort Bragg guide later became a pattern for Fielding's first travel guide.

After attending various Army specialty schools, Fielding was attached to the Office of Strategic Services in early 1944 for training as a "black," or subversive, propaganda specialist in enemy-occupied territories. He was then assigned to Algiers, Italy, and Yugoslavia to work with guerrilla forces. During 1944 he spent a considerable amount of time at Tito's headquarters. On June 8, 1945 he was discharged from the service with the rank of major.

Not long before entering the Army, Fielding had launched his career as a writer with the publication in *Reader's Digest* for December 1940 of the first article he had ever attempted, "And So You're Drafted." When he began writing on a full-time basis after the war, he traveled to the remote regions of Mexico in 1945 on his first foreign assignment. Then in early 1946 he returned to Europe and Africa on special assignment for *Reader's Digest, Saturday Evening Post,* and the International News Service. In addition, he had a commission to produce a series of "adventure" advertisements in several countries for Canadian Club whiskey. During that trip, which took five and a half months, he covered twenty-two countries and garnered a wealth of detailed information that he later incorporated into his first travel guide.

In the years immediately following his 1946 tour, Fielding's assignments took him across the United States, up to the Northwest Territories in Canada, to Cuba and the West Indies, to every country in South America, and, in 1950, again to Europe and Africa. His work began to appear in more than a score of magazines and newspapers, including *Cosmopolitan, Harper's Magazine, Coronet, Mademoiselle, Town and Country,* the Baltimore *Sun,* and the *Christian Science Monitor.*

When planning his postwar trip through Europe, Fielding was disturbed to find that all existing travel guides fell into two general classes: "the Baedeker type, which counted the cobblestones and dated the stained-glass windows, and what might be called the Fitzpatrick type, in which The Sun Set Over The Picturesque Ramparts of Bisodol Castle." He saw a need for a book dealing with the practical, moment-to-moment and day-to-day aspects of touring: how much to tip, where to shop and what to buy, where to stay and what to eat. At the suggestion of his wife, Nancy (Parker) Fielding, a literary agent, he adopted the tested format of his *Guide to Fort Bragg,* and in the spring of 1948 the first edition of *Fielding's Travel Guide to Europe,* a book of about 60,000 words, was published by William Sloane Associates.

Fielding's book was soon enjoying unprecedented success for a travel guide. A survey by the Danish National Tourist networks, for instance, showed that between one-third and one-half of all American visitors to Denmark from 1948 to 1950 were directly influenced by his *Travel Guide.* In gratitude the Danish government presented Fielding with the Danish Information Foundation Award. The prize included an invitation for Fielding and his family to live in a house in Hornbaek on the "Danish Riviera." Service and a monthly allowance for some living expenses were also provided. After spending several memorable months in Hornbaek, he transferred the family residence to Majorca because he "felt so uncomfortable accepting such hospitality." Soon afterward he stopped writing for magazines to devote all his time to the *Travel Guide* and related enterprises.

Since 1948 Fielding has issued a total of twenty-two annual editions of the *Travel Guide,* which have sold over 5,000,000 copies. The 1969 edition, which costs $7.95, contains over 900,000 words in some 1,400 pages. Rewriting may involve 150,000 or more words each year. In bringing the *Travel Guide* up to date, Fielding spends at least five or six months a year in research travel, generally between November and June, and five or six months writing the revisions at his Majorcan villa, generally from June to November. Part of the popularity of the *Travel Guide* may be attributed to its readability. As John McPhee explained in the profile of Fielding for the *New Yorker* (January 6, 1968), "He feels that he has established a special rapport with his readers, and he attributes this to the manner of his writing, which is designed to provide enough scintillation to keep their eyes from closing over what is essentially a catalogue." Fielding acknowledged to McPhee, "Frankly, we have modelled our work very closely on the style of *Time* magazine."

For the past eight years Fielding has been assisted in both his writing and research by Joseph A. Raff, former managing editor of the Rome *Daily American,* and by his wife, Judy Raff. Fielding also obtains information from an unpaid network of tourism officials, American correspondents, diplomats, businessmen, and military personnel, as well as from a "talk file" made up of comments by United States tourists encountered by Fielding. He gleans supplementary data from professional literature and from the 350 to 400 unsolicited letters that he receives from readers each week. The total body of information is then checked for its factual content by the National Tourist Offices of most of the twenty-eight countries and regions covered by the *Guide,* and for its opinions by a network of residents of the places under consideration.

In addition to covering hotels, restaurants, nightclubs, sightseeing, currency, airlines, steamships, shopping, and other "basics," the *Travel Guide* includes such items as a discussion of London burlesque spots and information about local sports. According to McPhee in the *New Yorker,* "By and large Fielding's Europe is peopled by American tourists, and if the fabric of his Europe were to be pulled away from Europe as a whole, a great deal would remain." Fielding has excluded large sections of Europe as irrelevant to Americans. "A place that's a hundred per cent French or ninety-nine per cent Italian may be great, but an American just wouldn't be happy there, so we leave it out of the book," he told McPhee. On the other hand, certain towns, like Zermatt, Switzerland and whole regions, like the Algarve coast of Portugal, owe much of their prosperity to Fielding's remarks in the *Guide,* as do many storekeepers and restaurateurs all over Europe. He has also criticized on occasion such powerful organizations as Air France, Pan Am, American Express, the French Line, and the Portuguese government, and in some cases has forced reforms in their policies. Because of his candor, Fielding has been sued many times for libel, but he has lost only one case.

William Sloane Associates continued to be Fielding's publisher until 1965. At that time in association with William Morrow, Inc., of which William Sloane Associates is a subsidiary, Fielding set up a new publishing house, Fielding Publications, Inc., to handle the *Travel Guide* and related projects. Since 1950 he has been issuing *Fielding's Quick Currency Guide to Europe*, which enjoys sales of approximately 50,000 a year. In 1967 he began issuing a *Currency Guide to the Far, Near, and Middle East* as well. Since 1957 he has published twelve editions of *The Temple Fielding's Selective Shopping Guide*, written in collaboration with his wife, which lists and describes almost 1,000 regional shopping "best bets." Mrs. Fielding is also the coauthor of *Fielding's Super-Economy Guide to Europe*. When it was first published in 1967 its initial press run of 100,000 was sold out within a month. The recently issued Fielding's World Time Converter enables the traveler to ascertain instantly the correct time anywhere on earth.

Another Fielding enterprise, the Temple Fielding Epicure Club of Europe, inaugurated in 1957, offers its members a special introduction to thirty first-rank European restaurants. Fielding operated a luxury escorted tour in 1951 and a lower-priced escorted tour in 1954. From 1956 to 1958 he wrote a syndicated weekly column entitled *Roaming with the Fieldings*, which appeared in forty-eight United States and European newspapers.

"Fielding is probably the most honored, most controversial and most flamboyant travel writer in business," Jane Howard observed in *Life* (May 3, 1968). He has been decorated by the governments of Spain, Denmark, France, Sweden, and other countries and is an honorary member of the Union Européenne des Clefs D'or, Grand Old Order of European Tour Operators, and Adventurers' Club of Denmark. He once served as president of the Society of Magazine Writers and a member of the board of governors of the Overseas Press Club of America and of the Adventurers' Club of New York. He is also a member of the Society of American Travel Writers and Travelers Century Club, both of the United States; the Asociación de Prensa Iberoamericana in Madrid; the Arctic Institute in Canada; the Ski Club of Great Britain; the Knights of Olefont in Copenhagen; the Guild of King Christian IV in Aalborg; and the Flying Dutchman in the Netherlands. His church is the Unitarian, and in his political outlook he tends to be conservative.

On his travels Temple Fielding is almost always accompanied by his wife, Nancy (Parker) Fielding, whom he had married on October 17, 1942. They have one son, Dodge Temple Fielding. When not on the road the Fieldings live at the Villa Fielding in Majorca, a luxuriously appointed estate where they delight in lavish entertaining. A well-built man, Fielding stands six feet tall and weighs 180 pounds. He has dark hair and green eyes. To compensate for his sedentary desk work as a writer, he engages in daily weight-lifting workouts. His recreations are similarly well-balanced: he enjoys skin diving, deep-sea fishing, and duck shooting, but he is also an avid reader who sometimes finishes two books in the course of an evening. He is not at home in Spanish or any other foreign language.

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FINCH, ROBERT H(UTCHINSON)

Oct. 9, 1925- Secretary of Health, Education, and Welfare
Address: b. Department of Health, Education, and Welfare, 330 Independence Ave., S.W., Washington, D.C. 20201

The man closest to the President in the current Republican Administration in Washington is Robert H. Finch, the Secretary of Health, Education, and Welfare. Finch, a canny political strategist who has been a friend and adviser to Richard Nixon since 1947, managed the President's 1960 and 1968 campaigns. Before joining the Cabinet in January 1969 he was Lieutenant Governor of California, a position in which he distinguished himself by his work on urban problems. A pragmatist who eschews the labels "liberal" and "conservative," he effectively devoted himself to unifying the Republican party in California and building there a base for national political power. To the myriad, complex tasks that face him at HEW—a sprawling conglomerate with the biggest domestic budget of any federal agency—he brings a philosophy that, in his own words, is concerned not with the question of "more government" or "less government" but with "what *kind* of government." Like the late Robert Kennedy, he believes that the continued application of doctrinaire New Deal-type programs to social problems inertly, without the lively participation of the private sector, is futile. Like President Nixon, he favors the offering of tax incentives to business and industries that help in solving urban problems by, for example, fostering employment, entrepreneurship, and new housing in the black ghettoes.

Robert Hutchinson Finch was born on October 9, 1925 in Tempe, Arizona to Robert L. and Gladys (Hutchinson) Finch. He learned early the importance of shrewd campaigning from his father, a Republican who won election to the then heavily Democratic Arizona Legislature. In 1932 the family moved to Inglewood, California, where Finch attended public schools. In Finch's early adolescence his father died, and the family's financial need forced Finch to work after school and summers during his last three years in high school.

After serving in the Marines briefly during World War II, Finch entered Occidental College in Los Angeles, where he majored in political science and, in his senior year, served as president of the student body. An energetic political activist, he organized Young Republican clubs at Occidental and on twelve other campuses, and in 1946 he worked for Norris Poulson in the latter's successful campaign for Congress in California's Thirteenth Congressional District, located in Los Angeles County.

ROBERT H. FINCH

On obtaining his B.A. degree, in 1947, Finch went to Washington as an administrative aide to Representative Poulson, and on Capitol Hill he met and became friendly with thirty-four year old Richard M. Nixon, then the freshman Representative from California's Twelfth Congressional District. "I was very flattered that he'd invite me into his office from time to time for a chat," Finch recalled in a newspaper interview a few years later. He wrote a pamphlet, "The Amazing Richard Nixon," for Nixon's successful campaign for reelection in 1948, and he was among those who influenced Nixon in his vote in favor of the Marshall Plan, a project that then had strong Republican opposition.

Partly at Nixon's suggestion, Finch returned to California to study law at the University of Southern California. In 1951 he took his LL.B. degree, was admitted to the California bar, and went into practice with the firm that eventually became Finch, Bell, Duitsman, and Margulis. He ran unsuccessfully for Congress twice, in 1952 and 1954, and from 1956 to 1958 he served as chairman of the Republican Central Committee of Los Angeles County.

In 1958 Finch went back to Washington, as administrative assistant to Nixon, who was then Vice-President. He helped lay out the strategy and directed the tactics that took Nelson Rockefeller out of the running and gave Nixon the Republican Presidential nomination in 1960, and he ran Nixon's subsequent unsuccessful campaign against Democrat John F. Kennedy. When Nixon—against Finch's advice—ran for governor of California against Edmund G. (Pat) Brown in 1962, Finch played a background role in the campaign, and after Brown's victory, as Nixon's following quickly dissipated, Finch remained a steadfast, trusted confidant.

Finch managed Republican George Murphy's upset victory over Pierre Salinger in the Senatorial race in California in 1964, and early in 1965 he announced that he planned to "devote the next year and a half of my life" to unifying the California Republican party, which was rent by ideological feuding. In the autumn of 1965 he began his own long, arduous campaign for the Republican nomination for the lieutenant governorship, a campaign that took him into cities in all of California's fifty-eight counties. When Richard Nixon spoke at three fund-raising affairs for him in May 1966, there were rumors, denied by Finch, that he was trying to reestablish a California power base for Nixon. Throughout the primary campaign, Finch was careful not to alienate either the conservative Republicans, who were backing Ronald Reagan for governor, or the moderates, who were backing George Christopher, the Mayor of San Francisco. In the primary election Reagan won the nomination for governor and Finch the nomination for lieutenant governor. Their Democratic opponents for the posts were the incumbents, Governor Brown and Lieutenant Governor Glenn Anderson.

The voters of California elect their governor and lieutenant governor separately. Despite this, and despite their ideological differences, Reagan and Finch tried to coordinate their campaigns, and their only open disagreement was over proposition sixteen on the ballot, a controversial referendum that would, in effect, have conferred upon any citizen the right to demand general censorship of material that he or she personally considered offensively obscene. Reagan favored the proposition and Finch opposed it.

On November 8, 1966, in a state where registered Democrats outnumber Republicans three to two, Finch unseated Glenn Anderson by approximately 1,200,000 votes, the largest majority ever scored by a Republican in California and the largest scored by any candidate in the United States on that election day. His margin of victory was about 355,000 votes greater than Reagan's edge over Pat Brown.

Shortly before Finch entered the State House in Sacramento, William S. White wrote in the Washington *Post* (December 29, 1966): "California has become the country's biggest and most important political state and is the locus, moreover, of a new and powerful grouping within the Republican party that may well dominate and certainly influence the selection of the 1968 GOP Presidential nominee. . . . "Finch is a highly skilled political professional, if of the new breed. . . . He embodies . . . the 'mainstream' position. . . . On a recent visit to Washington, Finch met privately with a group of Washington political writers. . . . He convinced this hard-nosed group . . . of his total grasp of the new realities of urban politics. It is highly likely that this young man will be at the very center from now until election day in 1968 of an attempt to sustain a reasonable party unity. . . . Reagan in California specifically and the Republican party in general are going to need Robert Finch and . . . the nation is going to hear a great deal of him before he is through . . . because he has been early through a hard school, where they don't give A simply for effort, and he knows how the game is played."

Finch was restive under Reagan in the State House in Sacramento, but he had a moderating influence on the Governor, dissuading him, for example, from sponsoring a rigid antipornography bill and from pursuing an abrasive investigation into the student unrest at the Berkeley campus of the University of California. He worked hard at the jobs to which Reagan assigned him, the most important of which was the chairmanship of an intergovernmental committee aimed at bringing all the resources of the state government to bear on urban problems, particularly those of minorities. At ease with legislators who found it difficult to communicate with Reagan—including the Governor's arch-enemy, Democratic Assembly Speaker Jesse M. Unrah—Finch was able to win bipartisan support for legislation affecting ghetto jobs and housing and expanding the state's power to guarantee bank loans to Negro businessmen. At the same time he worked effectively in the private sector, prodding white businessmen and industrialists to recruit, hire, and train so-called hard-core "unemployables." Then as now, Finch believed that private initiative must be a force at least equal to government in solving urban problems.

Behind the scenes, Finch was a key adviser in the campaigns that won Richard Nixon the Republican Presidential nomination in August 1968 and the Presidency three months later. Following the Presidential election, John C. Waugh wrote in the *Christian Science Monitor* (November 21, 1968): "Suddenly there are two centers of power in the Republican party. One clusters around Governor Ronald Reagan, the other around Lieutenant Governor Robert H. Finch. Up until August 7 . . . there was only one . . . the one centered on Governor Reagan and fueled by a coterie of wealthy Republicans—mostly conservative. . . . In the wings the second potential power base waited. Its focus was Mr. Finch. . . . The national election . . . move[d] it out of the wings . . . and overnight Mr. Finch has been changed from a figure in the wings to a major center of power. . . . Some analysts here hold that the new Finch axis of power is potentially the most . . . long-lived and nationally important in the country. . . . The Reagan axis has only a limited future. . . . Much of the young Republican talent in the state—particularly the more liberal to moderate—therefore is lining up with Mr. Finch. . . . The team that elected Mr. Reagan governor two years ago played only a minor role in the Nixon campaign. The organization that Mr. Nixon built was a Finch team throughout."

At first reluctant to leave his power base in California, where he hoped to run for senator or governor in 1970, Finch agreed to accept a post in the Nixon Cabinet only after inquiries assured him that both Senator Murphy and Governor Reagan intend to run for reelection. Given his choice of Cabinet niches, he chose Health, Education, and Welfare, the largest federal department, with 110,000 employees and 250 varied "do-good" programs touching the lives of all Americans from birth to death. An outgrowth of the Social Security Administration, HEW came into being in 1953. It embraces, in addition to the Social Security Administration, the Public Health Service, the Office of Education, the Welfare Administration, the Vocational Rehabilitation Administration, the Food and Drug Administration, the Administration on Aging, the National Institute of Mental Health and the National Institute of Child Health and Human Development, and it administers St. Elizabeth's Hospital for the mentally ill in Washington, D.C.

Succeeding Wilbur J. Cohen, Finch was sworn in as Secretary of Health, Education, and Welfare on January 23, 1969. In an interview that week in *Life* (January 24, 1969), he discussed the tangle of problems facing him and the way he intended to deal with them: "People say it can't be done, that HEW is an office that cannot be managed. That challenge is the first reason I took this job. The second is that HEW is where the action is. With all of our institutions under fire, . . . HEW will have more to do with the ultimate outcome of this conflict than any other agency. . . . As for change, I think you'll find that we will make much greater use of nongovernmental resources. . . . We'll need a few [new laws] to fill holes here and there, but not much more than that, at least to start. What we have to do now is get on with the effective implementation of what's already on the books."

Going on in the *Life* interview to talk of race relations, he pointed out that Nixon won the election without significant Negro support and therefore was not vulnerable to black militant threats of withdrawal of the Negro vote. The result, he expected, would be a "new candor [that] should give us the chance to get away from the old rhetoric and the old-type militancy . . . [and] put an end to both over-promising and tokenism. . . . We must stop over-promising. Minorities really don't want prepared handouts anyway. They want a chance at the starting line."

About education he said: "We have failed to look upon education as a continuum, and we have to start doing it or face disaster not too far down the line. The educational system as presently constituted utterly fails to take into account, for example, what television does to and for the average youngster. . . . The present system also isn't geared to deal with the peculiar problems faced by children from the ghettos. . . . What it boils down to is that we're trying to educate our kids under premises laid down twenty to thirty or even fifty years ago, and too often these premises are no longer relevant." In the area of welfare he said that his goal was to break down a vicious cycle, "the cycle that never allows an individual to get on his own feet." He said the emphasis would be shifted from bigger welfare programs to "programs that work toward eliminating the need for welfare." As for the local implementation of anti-poverty programs, he said that his aim was a middle ground between "participation" by the poor themselves and local governmental administration. In the area of health he said the emphasis would be on expansion of extra-hospital facilities and paramedical personnel to relieve the present strain on hospitals, doctors, and nurses. He concluded the *Life* interview by saying that he hoped, in sum, to structure HEW in such a way that every special interest group with which the department deals would consider him "the honest broker."

HEW's "constituencies," as Finch calls them, include 24,000,000 Social Security beneficiaries, 90,000,000 contributors to Social Security, 8,000,000 welfare recipients, 1,000,000 female recipients of birth control devices, and 1,400,000 recipients of student aid. No matter how he streamlines HEW's administration or tightens its bookkeeping, Finch is unlikely to halt the constant rise in the department's budget—which now exceeds $50 billion annually—because the rise is tied to two factors beyond his control. One is the continual increase in the amount of Social Security benefits. Another is the federal government's commitment to make contributions to state programs of medical care, public assistance, vocational rehabilitation, and education in proportion to the state outlays for those programs. In this connection, Finch, acting in accordance with Title VI of the Civil Rights Act of 1966 on January 29, 1969, cut off HEW funds to five segregated school districts in the South. At the same time he pledged to restore the money retroactively as soon as the districts complied with HEW desegregation guidelines.

In an interview on *Meet the Press* over NBC television on February 2, 1969, Finch addressed himself to the problems of inequity and inefficiency in America's multitudinous, archaic welfare systems, which are infuriating to many tax payers and humiliating to many beneficiaries. He said that he was "not sure" whether the systems should be superseded outright by a national guaranteed annual income, or negative income tax, but that certainly a "federal floor of some kind" was needed to make welfare standards homogenous throughout the nation. "We have to relate to the enormous disparity between the states—something like an $8 contribution in Mississippi and $80 in New York," he explained. "This has an enormous effect, obviously, on the flow of people—what motivates them to go from one place to another—and it is up to the federal government to rationalize these differences." A federal "floor" that would raise welfare standards in all parts of the country to the same level and keep them there would cost HEW about $1.4 billion a year above its present welfare costs.

Robert H. Finch and Carol Crother, a teacher who was a fellow student of his at Occidental College, were married on February 14, 1946. They have four children, Maureen, Kevin, Priscilla, and Cathleen. Before moving to Washington, the Finches lived in Pasadena. Finch is a handsome, square-jawed man with a deep voice and a manner that is at once brisk and friendly. Possessed of boundless nervous energy, he rises at 6:30 and works on into the evening, chain-smoking the while. Finch likes to swim, play tennis, and garden, but he now has little time for such recreations. He is a member of the Kappa Sigma and Phi Alpha Delta fraternities, the California Club, and the Los Angeles Athletic Club. Another high federal administrator has said of Finch: "He has the absolute essential for being effective in public life—he has the capability to come out looking good. . . . He doesn't get into traps. He doesn't get into even small deceptions."

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FISHER, WELTHY (BLAKESLEY HONSINGER)

Sept. 18, 1879- Educator; organization official
Address: b. c/o World Education, Inc., 667 Madison Ave., New York 10021; h. Literacy House, Lucknow, Uttar Pradesh, India

An ageless nonagenarian known as "The First Lady of Literacy," Mrs. Welthy Fisher has dedicated her career to improving education in underdeveloped countries. The widow of an American Methodist bishop, Mrs. Fisher spent many years as a teacher and missionary in China and India. In 1953, inspired by Mohandas K. Gandhi, who urged her a few weeks before his death to go into the villages and help the people, she founded Literacy House. That center has instructed thousands of Indians in a program of functional literacy that combines the fundamentals of reading and writing with training in food production, sanitation, and family planning. Now sponsored by World Education, Inc., of which Mrs. Fisher is president, Literacy House inspires educators throughout the world. "I still have so much to do," Mrs. Fisher said shortly before her ninetieth birthday, as quoted in the New York *Times* (September 18, 1969). "Only when the Indian people are literate and have the power to reach out beyond themselves for information and help, will the gap between the affluent and the poor be ameliorated."

Descended from Dutch colonists on her father's side and from English Puritans on her mother's, Welthy Fisher (whose given name is a variation of the adjective "wealthy") was born Welthy Blakesley Honsinger in Rome, New York, the youngest child of Abram Walker Honsinger and of the former Welthy Blakesley Sanford. Her birthdate, according to the most recent and authoritative sources, is September 18, 1879, although earlier sources give the year as 1880. Her brother, Dr. Frederick Sherwood Honsinger, and her sisters, Sarah Mabel Honsinger and Elmina Sanford Honsinger, are no longer living. She also had four half-brothers and a half-sister from her father's first marriage. Among the traits with which she has been endowed since early childhood she lists good health and good humor; a cat's curiosity; a spiritual colorblindness that has made her incapable of racial bias; a belief in education as "broadening and bettering life on earth;" and an awareness that, as Christ and Confucius have taught, "all men are brothers within the four seas."

Although her father, a manager of iron mills and foundries, did not always succeed in business, Welthy Fisher remembers her childhood "in the big house in Rome, New York, where the Bible, the dictionary, and the world atlas were always open on the library table" as a happy one. Her promising singing voice led her to aspire to become an opera singer, and at the Rome Free Academy she took elocution lessons, debated, and practised deep-breathing exercises. At her mother's urging, she agreed to go to college before continuing her musical training, and after graduating from high school in 1896 she entered Syracuse University, where she studied Latin and German and obtained her B.A. degree in 1900.

To prepare for grand opera, Welthy Honsinger took voice and piano lessons at Carnegie Hall in New York City while earning her living as a teacher. Her first job was in Haverstraw, New York, in a one-room school called Rosebud College. After two years she transferred to Englewood, New Jersey, where she taught high school, and she rounded out her musical training in New York with a summer in Europe.

A turning point came in 1906, when she attended a lecture at Carnegie Hall by Dr. Robert Speer, a Methodist missionary, who advised his audience of young college men and women to go out into the world as missionaries and teachers. Abandoning plans for marriage and for a singing career, and rejecting the advice of friends and relatives, she became headmistress of the Baldwin (called Bao Lin in Chinese transliteration) School for Young Chinese Ladies, a Methodist institution in the walled city of Nanchang, some 600 miles up the Yangtze River from Shanghai.

Arriving in Shanghai in December 1906 after a perilous voyage on a Japanese ship, she embarked on the trip to Nanchang, despite warnings that some British missionaries had been murdered there a few months earlier. Along the way she was met by Gertrude Howe, an American missionary with many years of service in China, and by Ilien Tang, an American-educated Chinese girl, who became her closest associate on the staff of the Bao Lin School. The only girls' school in the province, Bao Lin at that time had forty-five students, mostly from the upper class, and it extended through the eighth grade.

Determined to help "unbind the feet of Chinese girls," the enthusiastic Welthy Honsinger was soon known to her Chinese associates at the Bao Lin School as "Little Sister Han." One of her first acts as headmistress was to abolish segregation in the living quarters of Western and Chinese staff members. After intensive study she mastered the linguistic difficulties of Mandarin Chinese. She opened the school to children from less privileged classes and orphanages, and it was extended through the high school level. Although she kept the Chinese-oriented curriculum, she modernized it by adding courses in such subjects as science and music. Many graduates became missionaries, teachers, and social workers.

After the Bao Lin School was destroyed by fire in December 1910, Welthy Honsinger embarked on a fifteen-month fund-raising tour of lectures and song recitals throughout the United States. Returning to China—now a republic under Sun Yat-sen—she rebuilt the Bao Lin school into a flourishing and progressive institution. By late 1917 she felt that her mission at Bao Lin was completed, and, with the United States at war, she turned the school over to Ilien Tang and went home. In May 1918 she was in France where, as field worker and secretary of the YWCA she did war relief work, ministered to doughboys, and comforted homesick Chinese laborers. In 1919 she undertook a three-month lecture tour of the United States, speaking on "Women of the Allies." Thanks to a $5,000 gift from her aunt Dorinda, she embarked in 1920 on a trip around the world, and on her return in 1921 she became editor of *World Neighbors,* a monthly Methodist magazine for young people.

WELTHY FISHER

On June 18, 1924 Welthy Honsinger married Dr. Frederick Bohn Fisher, the Methodist bishop of Burma and India, at that time the youngest bishop in his church. They had met during her fund-raising tour for the Bao Lin School, and their paths had crossed again in India in 1920. An ideally matched couple, Fred and Welthy Fisher made their home in Calcutta, the headquarters of the episcopal see, and traveled widely. A champion of the Indian independence movement, Bishop Fisher was a close associate of Mohandas K. Gandhi. In India Mrs. Fisher also made friends with such other proponents of Indian nationalism as Rabindranath Tagore, Jawaharlal Nehru, and Charles F. Andrews. In 1930 the Fishers settled in Michigan, where Dr. Fisher took over the pulpit of a church in Ann Arbor and later became minister of the Central Methodist Church in Detroit.

After her husband's death in 1938 Mrs. Fisher helped to overcome her bereavement by immersing herself in her work as a lay preacher, missionary, and educator. In 1939 she revisited India and China, and in the years that followed, while making her home in Hingham, Massachusetts, she traveled through Latin America and the Middle East, lecturing and studying educational institutions. In 1945 she was a lecturer and field worker for the East-West Association, founded by Pearl Buck. From 1948 to 1952 she served as committee chairman for the World Day of Prayer, sponsored by the United Council of Church Women.

On December 15, 1947 Mrs. Fisher saw Gandhi for the last time. "When you come back to live in India," he told her, "go to the villages and help them. India *is* the village." A few weeks later Gandhi was assassinated. In late 1951, having mastered Hindi, Mrs. Fisher returned to India, determined, at seventy-two, to start a new life of service. Although she had no specific plan, her opportunity soon came when she received a telegram from the Allahabad Agricultural Institute, inviting her to become a consultant to a government-sponsored program for training teachers to instruct illiterates in the villages.

Remembering Gandhi's exhortation and convinced that much of India's extreme poverty resulted from the illiteracy of about 80 percent of its people, she accepted the invitation. In February 1953 she established Literacy House, working at first with a few students on the veranda of her rented house in Allahabad. Because children's primers meant little to adults, Mrs. Fisher decided to make more meaningful materials available to her students. She compiled a basic vocabulary in Hindi and wrote her first adult primer, entitled *We, the Government*, explaining India's political institutions in simple language. (The primer later won a publications award from the Indian government.) To protect villagers from unscrupulous moneylenders, Mrs. Fisher also established instruction in basic arithmetic.

To bring literacy to the villages, Mrs. Fisher devised so-called tin trunk libraries, each consisting of a tin container capable of holding fifty books that could be transported to outlying areas by bicycle. Another of her innovations was the literacy kit, containing a roll-up blackboard, chalk, alphabet charts, slates, crayons, basic books, and a kerosene lamp. Each literacy kit enables a village teacher to instruct twenty-five students at a time. To attract villagers, Mrs. Fisher introduced puppet shows.

The quarters at Allahabad soon became inadequate, and in 1956 Mrs. Fisher acquired a ten-acre tract of land near Lucknow. After an arduous journey to the Himalayas Mrs. Fisher contacted Laurie Fisher, a British-born architect, who agreed to build a modern campus for Literacy House. To remove the stigma of foreign ownership, Mrs. Fisher turned the deed over to the Indian Literacy Board, a group of Indian scholars and public officials.

Based on the principle "each one teach one", developed by the noted educator and missionary Dr. Frank C. Laubach, Literacy House—or Saksharta Niketan in Hindi—offers concentrated courses in reading and writing, combined with instruction in such subjects as agriculture, family planning, hygiene, and nutrition to young Indians aged thirteen or more. They in turn carry their knowledge back to their home villages. A program of advanced courses is offered to scholars and social workers, and extension courses are given at centers throughout India. Literacy House publishes its own textbooks and educational materials, as well as the biweekly newspaper *Ujala* (Light).

Aided by the governments of the United States and India, private contributions, and such organizations as CARE, the League of Women Voters, and the Federated Women's Clubs of America, Literacy House has continued to expand over the years. In 1957 a school of writing was established under a $69,000 Ford Foundation grant. When in 1964 Mrs. Fisher received the Ramon Magsaysay Peace Award from the Philippine government, she used the $10,000 prize to start the Young Farmers Institute as an extension of Literacy House. Opened in 1966 on a 120-acre tract, the institute instructs Indians in the latest agricultural techniques. Other projects planned for Literacy House include a Family Life Center. By late 1968 some 10,000 teachers had been trained by Literacy House, and they in turn have taught an estimated 2,000,000 villagers. In recent years, student-teachers from such countries as Afghanistan, Iran, Iraq, Burma, the Philippines, and Uganda have also benefited from the program.

Since 1958 Mrs. Fisher has been president of World Education, Inc., the sponsoring organization of Literacy House, with headquarters in New York City. She is also honorary president of World Literacy of Canada, an affiliated organization. Although she no longer teaches regularly at Literacy House, she still takes part in seminars, but she devotes most of her time to fund-raising tours and to expanding and improving the literacy program. In the fall of 1969 she took steps to establish a literacy information center in New Delhi.

Among Mrs. Fisher's published works are *Twins Travelogues* (Methodist Book Concern, 1922), a series of children's books about Asia; *Beyond the Moongate* (Abingdon Press, 1924), a diary of ten years in China; *String of Chinese Pearls* (Woman's Press, 1924), a collection of Chinese stories about girls; *Top of the World* (Abingdon Press, 1926), an account of her travels in the Himalayas; *Freedom: A Story of Young India* (Friendship Press, 1930); *Frederick Bohn Fisher: World Citizen* (Macmillan, 1944), a biography of her husband; *Handbook for Ministers' Wives* (Woman's Press, 1950); and her autobiography, *To Light a Candle* (McGraw-Hill, 1962).

Mrs. Fisher holds honorary doctorates from Florida Southern College (1938), Western College for Women (1963), and Syracuse University (1965). Her other honors include the George Arents Medal of Syracuse University (1948); a citation from the Merrill Palmer Institute of Human Development and Family Life (1961); the Recognitions Award of the Women's National Farm and Garden Association (1966); a special award from the Ancient Scottish Rite Masons (1968); the first Nehru Literacy Award of the Indian Adult Education Association (1968); and the Watumull Memorial Award (1969). She holds honorary membership in Beta Sigma Phi and Delta Kappa Gamma. In 1967 she was the subject of a *Creative Person* film presented on National Educational Television.

Mrs. Welthy Fisher has never had any children of her own. Her foster daughter, Elizabeth Ho Cheng I Lanh (called Precious Pearl in her autobiography), a foundling whom she took in while she was headmistress of the Bao Lin School, died in 1949. Exuding warmth and vitality, Mrs. Fisher considers herself "a fair organizer and a bit of a hustler." Five feet seven inches tall and erect in bearing, she weighs 150 pounds and has brown eyes and graying brown hair. She likes to dress colorfully but prefers Western cotton dresses to Indian saris. Her favorite color is red, and she is particularly fond of flowers and trees, as well as books. Welthy Fisher belongs to Pi Beta Phi, the Pen and Brush in New York, and the Boston Authors Club, and she is politically independent. "Energy for life," she believes, "comes from a cause that is outside yourself."

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JOHN FREEMAN

A many-sided man dedicated to the pursuit of excellence in whatever he undertakes, John Freeman, the Ambassador from Great Britain to the United States, has had brilliant careers in politics, journalism, television, and diplomacy. In the postwar years he served in Parliament and in a number of sub-cabinet posts and was regarded as a possible future Labour Prime Minister. Forsaking political life in 1955, he devoted himself to writing for the influential leftist weekly the *New Statesman* and was its editor from 1961 to 1965. Meanwhile, the probing interviews that he conducted on his BBC program, *Face to Face,* made him one of Great Britain's best known television figures. In 1965 he set out on a new tack when he became High Commissioner (Ambassador) to India. After a highly praised tour of duty there, he succeeded Sir Patrick Dean as Ambassador to the United States on March 3, 1969.

The elder son of Horace Freeman, a well-to-do London barrister, and Beatrice Mary (Craddock) Freeman, John Freeman was born on February 19, 1915. His brother James practises law in London. John Freeman was educated at Westminster, one of Britain's oldest and most prestigious public schools, and at the equally august Brasenose College of Oxford University, where he read "Greats" (classics and philosophy). At Brasenose he was editor of the undergraduate weekly *Cherwell.* After taking his degree in 1937, he went into advertising, aware that any job he took would probably be only temporary, since Europe stood on the brink of war. According to Francis Hope in the New York *Times Magazine* (December 29, 1968), Freeman found writing advertising copy a pleasant game, "rather like writing Latin verse."

In 1940 Freeman enlisted in the Coldstream Guards as a private, but was soon commissioned in the Rifle Brigade attached to the 7th Armoured Division. He fought in the Middle East and the Western Desert and participated in the historic campaign of the Desert Rats from El Alamein across Northern Africa. Later he saw action in Italy and Northwest Europe. Freeman was awarded the M.B.E. for war service in 1943 and was demobilized as a major in 1945.

When Freeman saw the Depression hunger marchers in 1931 he became a convert to socialism and two years later joined the Labour Party. Although his political stance might be considered radical for one of his upper middle-class background, it was by no means unusual nor lacking in respectability. Francis Hope (New York *Times Magazine,* December 29, 1968) has called Freeman a product of "the old Fabian tradition that the elite should be infiltrated rather than destroyed." Freeman was still in Europe fighting the war when the Labour Party, faced with a dearth of eligible candidates, asked him to stand for Parliament in the 1945 election. A career as an M.P. did not appeal to him, but he agreed to serve his party by putting up a good fight for a hopeless seat. He was assigned Watford, a solidly Conservative middle-class town in Hertfordshire. At the conclusion of a vigorously fought campaign, while everyone waited several days for the absentee ballots of service men abroad to be counted and the election results to be announced, Freeman obtained a permanent position with the Control Commission in Germany—so positive was he of his impending defeat. But, to his amazement, he won, swept into office by the Labour landslide and his own considerable eloquence.

The Labour Party's "Class of '45" constituted a new phenomenon in British politics. Until then Labour leaders had come mainly from working-class backgrounds, but at the end of World War II Parliament was inundated by a wave of young officers who were not only articulate, capable, and fervently socialistic, but were also from the "right" schools and spoke with the "correct" accents. Among those officers, Freeman shone as one of the brightest stars, and was chosen "to move the address"—that is, reply to the King's Speech, which opens the Parliamentary session. Not yet demobilized from active service, Freeman spoke before Parliament in uniform, and Winston Churchill is reported to have wept at the sight of the eloquent young soldier who sat "on the wrong side."

In the first two postwar Labour Governments Freeman served in a succession of sub-cabinet positions. He was parliamentary private secretary to the Secretary of State for War in 1945 and 1946 and accompanied the Secretary on a tour of the Southeast Asia Command in September 1945. After a stint as financial secretary in the War Office in 1946, he became Parliamentary Under Secretary of State for War in 1947 and again toured overseas commands. In August 1947 he visited Burma and India as chairman of a Defence Mission sent to discuss defense problems brought about by Burma's independence. Moving to the Ministry of Supply in October 1947 as Parliamentary Secretary, he was responsible for air, munitions, and defense research.

From the beginning of his Parliamentary career Freeman had aligned himself with the left-wing faction of the Labour Party, led by Aneurin Bevan. In April 1951 Freeman, along with Bevan and Harold Wilson, resigned from the Government in protest against its decision to meet Korean war costs by trimming National Health Service benefits. By that time he was such a prominent figure in his party that he was mentioned as a possible future Prime Minister. He was also thoroughly disenchanted with political life, frustrated at his party's lack of progress and disgusted with the pettiness of many of his colleagues, especially with those Tories hostile toward him because they viewed him as a class traitor. "I've not forgotten," he once wrote, "the tension of rising to answer questions or conduct a debate under the cold implacable eyes of that row of well-tailored tycoons." In 1955 he did not seek reelection to Parliament.

After his resignation from the government in 1951 Freeman joined the staff of the left-wing political and literary weekly newspaper the *New Statesman* as an assistant editor. He also began to fulfill frequent commitments on radio and television and eventually appeared in every department of the B.B.C. Later in the 1950's his name became a household word in Great Britain because of his B.B.C. television program, *Face to Face,* a series of thirty-minute interviews that he conducted with well-known personalities. The public saw little more of him than the back of his head, however, since the TV camera remained focused on his guest throughout the program. Nonetheless he became Great Britain's best-known television interviewer, and his incisive questioning earned him the reputation of being a merciless inquisitor. Commenting on that reputation he told Muriel Bowan of the Washington *Post* (March 2, 1969), "I never felt myselt to be cruel. But I did feel that the business of inviting distinguished people to come before television cameras ought to be carried out with a certain ruthlessness to make the exercise worthwhile." Among his interviewees were Bertrand Russell, Adlai Stevenson, Martin Luther King, Carl Gustav Jung, and Evelyn Waugh.

In 1958 Freeman became deputy editor of the *New Statesman,* and three years later he assumed the editorship from Kingsley Martin, the magazine's editor since 1931. Founded in 1913 by a group of Fabian Socialists, the *New Statesman* under Martin's leadership had become Britain's leading journal of dissent, with a circulation of 80,000. On taking charge, Freeman announced that he hoped to make the magazine appeal to younger readers but added that "the first thing a radical journal ought to do is to be first to point out that the emperor has no clothes."

With Martin in charge the *New Statesman* had fervently adhered to a position at the far left of the Labour movement. Under Freeman it moved a few degrees to the right and took on a soberer, less polemical tone. Freeman softened Martin's anti-American slant, added a regular American correspondent to the staff, and hiring the best literary editor available, gave him free rein. Francis Hope, himself a diplomatic correspondent for the *New Statesman,* commented in his New York *Times* article that "what the paper lost in passion [under Freeman], it gained in authority."

Although Freeman has said that his first love is journalism, Hope observed that writing was always a painful experience for him, "not because he lacks sensibility but because he has too much." Nonetheless, besides attending to his duties in "London Diary" in the *New Statesman,* he contributed a regular political column to the *News of the World,* a popular British Sunday newspaper.

Among the regular contributors to the *New Statesman* were Barbara Castle and R. H. S. Crossman, both prominent members of the Labour Party. Through them Freeman kept in close contact with party affairs, taking part in plans for the Labour comeback that materialized in 1964. He refused invitations to stand for Parliament again, however, and although rumors persisted that he would get a Cabinet post in Harold Wilson's new Labour government, or even the Washington ambassadorship, no appointment was made. Finally, in January 1965, Wilson appointed him High Commissioner to India, probably the choicest diplomatic job in the East.

Freeman's performance as High Commissioner won praise from all quarters. Soon after his appointment he said that he had "an absolute determination to try and find out about India as it really is and not necessarily to accept preconceived images which exist in my mind." By the time he left for New Delhi he had convinced skeptical career diplomats in the British Foreign Office that he was not just another apathetic, ill-informed political appointee looking for an easy job. Among other things, he had studied almost all the Commonwealth Relations Office files on India. When he arrived at his post in March, the *New Statesman's* immense prestige among Indian intellectuals gave him an immediate entree, and he soon established close and friendly relations with the Indian Government, as well as with Indians in all walks of national life. Freeman has said that an ambassador is not unlike a journalist in that both are to a large extent involved in "the business of gathering information of one kind or another." In India his particular interest lay in finding out how British aid programs could best help the Indian economy.

On March 7, 1968 the British Foreign Office announced that in early 1969 Freeman would be transferred from India to the United States, where he would become Ambassador when Sir Patrick Dean retired. The initial response to the announcement was favorable, but in some quarters grave misgivings arose after Richard M. Nixon was elected President in November 1968. In earlier years Freeman had often attacked Nixon in the pages of the *New Statesman.* "Mr. Nixon's defeat in California is a victory for decency in public life . . . ," Freeman wrote under the pseudonym of "Flavius" after the 1962 gubernatorial election. He continued, "Nixon's record . . . suggests a man of no principle whatever, except a willingness to sacrifice everything in the cause of Dick Nixon." In another article he placed Nixon among the "discredited and outmoded purveyors of the irrational or the inactive." Not surprisingly, conservative politicians and two London newspapers, the *Sunday Times* and the *Sunday Express,* questioned the wisdom of sending Freeman to Washington.

Immediately after the American elections Freeman told the Washington *Post's* London correspondent Karl Meyer, "My view of Mr. Nixon today is that he has proved by his success, and the quite admirable struggle which he has made to achieve it, that he has the qualities of leadership that make him worthy to hold high office. . . . I hope that Mr. Nixon . . . will be prepared to wipe the slate clean and start on a new basis." The President-elect was apparently satisfied with Freeman's statements, because during his post-inaugural visit to Britain he made a point of mentioning the Ambassador-designate favorably in a toast and seeking him out for a cordial private conversation. "Freeman is the new diplomat," he told the British Cabinet, "and Nixon is the new statesman." Freeman arrived in Washington to take up his new duties on March 3, 1969.

John Freeman has been called a "pragmatic radical," whose leftist sympathies are neither sentimental nor doctrinaire. A complex man who is invariably described as difficult to know, friendly but reserved, and aristocratic, Freeman has approached his several careers with an equal degree of high professionalism, although it has been suggested that under his impassiveness lies a restlessness that prevents him from finding complete satisfaction in any of them. Francis Hope commented that "an English Scott Fitzgerald, if one can imagine such a thing, would be needed to do justice to his character."

A tall, broad-shouldered man with ginger-colored hair and blue eyes, Freeman has the erect bearing of a soldier, and his well-cut clothes have put him on the list of Britain's Ten Best Dressed Men. In 1938 he married Elizabeth Allen Johnston. After they were divorced in 1947 he married Margaret Ista Mabel Kerr, who died in 1958. By that marriage Freeman has an adopted daughter, now Mrs. Elizabeth Margaret Murtha. In 1962 he married Catherine Dove, a BBC television producer some seventeen years his junior. They have three children, Matthew John Aylmer, Thomas Alexander, and Lucy Catherine. A warm, open women who delights in meeting new people, Katy Freeman is credited with much of her husband's success as a diplomat, and she readily admits to being more gregarious than he. In his free time the Ambassador prefers such quiet recreations as walking, listening to music, and looking at pictures. His church affiliation is the Anglican and his club is the Garrick. In January 1966 he was made a member of Her Majesty's Privy Council.

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FRIEDMAN, MILTON

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The foremost conservative economist in the United States today is Milton Friedman, a University of Chicago professor who is one of the variety of close economic advisers to President Richard M. Nixon. In an age when most right-wing monetary experts have made their peace with the prevailing Keynesian philosophy of government, Friedman remains a battered but unbowed defender of the old-fashioned "quantity" theory of money. According to that theory, the dominant factor in the shaping of economic events is the amount of money in existence, and particularly in circulation. Keynesians, on the contrary, pay little attention to monetary policy, relying chiefly on fiscal regulation—the manipulation of taxes and federal spending—as a weapon against recession and inflation. "Keynesian economics doesn't work," Friedman has said. "But nothing is harder for men than to face facts that threaten to undermine strongly held beliefs." Friedman is a member of the research staff of the National Bureau of Economic Research. He is also a columnist for *Newsweek* magazine and the author or co-author of some dozen books, including the massive *A Monetary History of the United States, 1867-1960* (1963).

Friedman has been aptly called "a classicist with the courage of his convictions." His advocacy of free competition is consistent, expressed not only in his opposition to such government functions as farm price supports and securities and exchange controls but also in his favoring of ruthless application of the antitrust laws; not only in his suggestion that Social Security be abandoned but also in his recommendation that the whole welfare and antipoverty apparatus be replaced by a simple reverse income tax, a cash subsidy for those citizens in the lowest income group. Friedman is generally credited with originating the negative tax idea, and there is no doubt that the concept gained through him a respectability and acceptance that it would not otherwise have had.

The only son among four children, Milton Friedman was born in Brooklyn, New York on July 31, 1912 to Jeno Saul Friedman, a merchant, and Sarah Ethel (Landau) Friedman, a seamstress. Both parents were immigrants from Austria-Hungary. Friedman was raised in Rahway, New Jersey and graduated from Rahway High School in 1928. At Rutgers University he majored in economics, won a mathematics prize, did copy editing on the campus newspaper, and worked at odd jobs to supplement a state scholarship.

In 1932 he took his B.A. degree at Rutgers and began graduate work in economics on a scholarship at the University of Chicago. The thesis for his M.A. degree, earned in 1933, was "Factors Influencing Railroad Stock Prices." Friedman remained at Chicago as a research assistant until 1935. In the mid-1930's he began to contribute to the *Quarterly Journal of Economics,* the *Journal of*

MILTON FRIEDMAN

Political Economy, the *Review of Economic Studies*, the *Journal of the American Statistical Association*, and other publications.

From 1935 to 1940 Friedman was in Washington, D.C. as an economist, successively, with two federal agencies, the National Resources Committee and the National Bureau of Economic Research. He and others at the bureau wrote *Consumer Expenditures in the United States* (United States Government Printing Office, 1939). From 1937 to 1940 he lectured part-time at Columbia University, and in 1940-41 he was visiting professor of economics at the University of Wisconsin. He served as principal economist in tax research with the United States Department of the Treasury from 1941 to 1943, and during that period he wrote, with Carl Shoup and Ruth P. Mack, *Taxing to Prevent Inflation* (Columbia University Press, 1943).

For two years beginning in 1943 Friedman was at Columbia University, working for his Ph.D. degree and serving as associate director of statistical war research at the university. Columbia granted him the Ph.D. degree in 1946, on acceptance of his thesis, *Income from Independent Professional Practice.* The thesis was reworked into a book, with the help of Simon Kuznets, and published by the National Bureau of Economic Research in 1946. Friedman joined the faculty of the University of Chicago as an associate professor of economics in 1946, and he became a full professor there in 1948. He is now Paul Snowden Russell Distinguished Service Professor of Economics at the university.

The University of Chicago Press published *Studies in the Quantity Theory of Money,* edited by Friedman, in 1956. In testimony before the Joint Congressional Economic Committee on May 25, 1959, Friedman cogently argued the quantity theory, which asserts that the supply of money in existence is the dominant influence on business and price levels at any given time. The theory had been accepted without question in practice in the United States until the 1930's, when the government began applying Keynesian principles, named for their originator, the late economist John Maynard Keynes.

In Lord Keynes's view, which now prevails in major Western countries, the supply of money is a less important factor in the shaping of economic events than is the spending of money. Accordingly, in Keynesianism, the monetary policy of a government is less important than its fiscal policy, which applies to taxes and federal spending. In times of inflation, a government applying Keynesian analysis tries to check the spending of individuals and businesses by taxing them more money than it, the government, actually needs for its operation. In times of recession, it tries to stimulate spending in the economy by over-spending itself, either by decreasing the tax revenues it takes in or by increasing its deficit, the amount it spends beyond actual revenues.

In his testimony before the Joint Congressional Economic Committee in 1959, Friedman asserted that while the government preoccupied itself with "inept" fiscal manipulation, it ignored the feckless monetary policy that, in Friedman's view, has been the main cause of economic depressions and inflations in the United States. The Federal Reserve Board, which expands or contracts the supply of money (chiefly by buying or selling government bonds), follows a policy that Friedman described as "leaning against the wind." By that he meant that the board tightens money when boom periods approach a critical climax, and it loosens money when recessions threaten to become depressions. According to Friedman, the policy does not work because there is always a time lag between a shift in Federal Reserve policy and the effect of that shift on the economy. He recommended that the Federal Reserve Board be stripped of discretionary control of the money supply and directed to increase the supply at a steady rate of approximately 4 percent "month in and month out, year in and year out."

Under the sponsorship of the National Bureau of Economic Research in Princeton, New Jersey, Friedman wrote *A Theory of the Consumption Function* (Princeton University Press, 1957). Fordham University Press published his *A Program for Monetary Stability* in 1959. In a paper that they circulated in 1961, "The Relative Stability of Monetary Velocity and the Investment Multiplier in the United States," Friedman and David Meiselman correlated consumption expenditures with both the stock of money and investment back to 1897. They concluded that the relation of consumption outlay to the stock of money was much closer than the relation of consumption to investment, and they showed that there is a stability in the relationship between stock of money and income. The two conclusions stirred such heated and enduring controversy among economists that the *American Economic Review* in its September 1965 issue devoted 100 pages to an exchange between Meiselman and Friedman and their critics. (One critic, economist Paul Samuelson, has called them "moneybugs.")

Lectures delivered by Friedman six years before were reworked into the book *Capitalism and Freedom* (University of Chicago Press, 1962). In that book Friedman made clear that what he advocates is not a return to unmitigated laissez-faire but rather a turning away from a course leading toward the "beehive"—toward a society in which individuals will lack individuality and work automatically, as even the queen bee does in a hive. "The danger is that it may be assumed that since some regulation by government is good, more regulation must be better," Fraser Robertson paraphrased Friedman in the Toronto *Globe and Mail* (December 28, 1962). "There is . . . no formula that can tell us where to stop." Robertson concluded: "In short, what Professor Friedman does in detail is show that when government comes in to order our economic lives, it does not bring collective wisdom to bear upon affairs, but merely selects a few individualists and allows them to impose their ideas on everybody else."

In *Capitalism and Freedom* Friedman counseled abandonment of such generally accepted institutions as federal regulatory agencies, the public school system, and licensing boards for occupations and professions. His most radical suggestion was a "negative income tax," an idea later espoused by the Johnson administration. Under that subsidy system, sometimes called the guaranteed annual income, a citizen with less income than the total of exemption deductions permitted by the Internal Revenue Service would be paid the deficiency in cash. "It is directed specifically to the problem of poverty," Friedman wrote in citing the proposal's advantages. "It gives help in the form most useful to the individual, namely cash. It is general and could be substituted for the host of special measures now in effect. It makes explicit the cost borne by society. It operates outside the market. Like any other measures to alleviate poverty, it reduces the incentives of those helped to help themselves, but it does not eliminate the incentive entirely. . . . An extra dollar earned always means more money for expenditure."

In their monumental, 800-page *A Monetary History of the United States, 1867-1960,* (Princeton University Press, 1963), Friedman and Anna Jacobson Schwartz traced changes in the supply of money, analyzed the factors involved in the changes, and assessed the influence of the supply on the course of economic events. The book's impressive statistical detail buttressed Friedman's thesis that recessions have regularly been preceded by retardations in the money supply and severe depressions by serious and sustained declines in the money stock. Reviewing the book in the New York *Herald Tribune* (November 24, 1963), financial historian Herman Kroos called it "probably . . . the most provocative book of the year in the field."

When he was the chief economic adviser to Republican Senator Barry Goldwater during Goldwater's unsuccessful bid for the Presidency in 1964, Friedman told M. J. Rossant of the New York *Times* (October 8, 1964) that he and the Senator agreed in wanting a reduction in government spending, in opposing the use of tax manipulation or spending control as contra-cyclical economic weapons, and in calling for annual 5 percent reductions in taxes over a five-year period. The latter step, he pointed out, would cure Congress of the habit of spending "all the tax revenues that are taken in, plus a little more." Proposals by Friedman not endorsed by Goldwater included a free floating exchange rate for the dollar, to be determined by the market rather than the government, and the elimination of all "protectionist" barriers to international trade.

During the 1964 Presidential campaign Friedman explained to Frank C. Porter of the Washington *Post* (September 11, 1964) that under the prevailing philosophy of government the trend is "to upgrade social responsibility and downgrade individual responsibility." Porter paraphrased Friedman: "If a man feels he has no responsibility for his own deficiencies, he is likely to take out his frustrations on society as a whole, even if it involves lawless acts."

In 1963 Asia Publishing House issued Friedman's *Inflation: Causes and Consequences* and the Center for Economic Research in Athens, Greece published his *Postwar Trends in Monetary Theory and Policy.* A debate between Robert V. Roosa and Friedman on free versus fixed exchange rates was published in book form by the American Enterprise Institute for Public Policy Research in 1967 under the title *The Balance of Payments.*

Dollars and Deficits, a collection of essays written by Friedman over a twenty-year period, was published by Prentice-Hall in 1968. In one of the essays he reiterated his basic belief that "freedom is the major objective in relations among individuals" and that "the preservation of freedom requires limiting narrowly the role of government and placing primary reliance on private property, free markets, and voluntary arrangements."

During his campaign for the Presidency in 1968, Richard M. Nixon received varying economic advice from Friedman, Arthur Burns, Pierre Rinfret, and Alan Greenspan. After Nixon's election, Albert L. Kraus wrote in the New York *Times* (November 13, 1968): "One of the difficulties of placing Dr. Friedman in the new Administration arises from Mr. Nixon's determination to erase the public image of Republicans as the party of depression, unemployment, and despair. The new Administration seems far more likely to cling to the expansionary economic policies of the last eight years than to veer greatly from them. . . . [But] Professor Friedman's presence in the Nixon Administration, even unofficially, could serve as a propitiation to those who voted for change and aren't likely to get it. It could serve as a hedge against the possibility that the 'new economics,' even if better managed than in the last three years, still wouldn't work."

On November 14, 1968 at New York University Friedman debated with Walter J. Heller, who headed the Council of Economic Advisers during the Kennedy administration and at the beginning of the Johnson administration. In a report on the debate in *Newsday* (November 15, 1968), Heller was described as "a 'new economist,' believing in government by charge account" and Friedman as "a pay-as-you-go man." Warren Berry and Prudence Brown reported: "On the lecture platform at NYU yesterday, Friedman reiterated the fact that he is completely laissez-faire: The marketplace should be the determining factor in every economic situation. Thus he is as much against tariffs . . . as he is opposed to the minimum wage law and government involvement in anything the private sector can do by itself." The debate between Friedman and Heller was published in book form by W. W. Norton and Company in April 1969 under the title *Monetary Versus Fiscal Policy.*

Milton Friedman has been described as a "genial" and "cheerfully contentious" man. He is five feet three inches tall and weighs 145 pounds. His eyes are gray and his scant hair is brown. Friedman has been married to the former Rose Director, who is also an economist, since June 25, 1938. They have two children, David and Janet. Friedman is a member of the Republican party, the Quadrangle Club, the American Economic Association, the Institute of Mathematical Statistics, the Econometric Society, the Royal Economic Society, the American Statistical Association, the Mont Pelerin Society, and the Philadelphia Society. He does not identify himself with any religious group. His recreations are tennis and woodworking.

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FROST, DAVID

Apr. 7, 1939- British television producer; performer, writer
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David Frost, the glib, sharp-witted, gimlet-eyed gadfly of British television, conquered American TV as the host of the *David Frost Show,* a daily ninety-minute program of entertainment and stimulating talk that began syndication by the Westinghouse Broadcasting Company (Group W Productions) on July 7, 1969. Since 1962, when he shook up the staid BBC with his iconoclastic satirical revue *That Was the Week That Was (TW3),* Frost has become Britain's most ubiquitous and controversial home-screen personality, known for his topical humor, irreverent journalism, and provocative interviews. American television audiences have seen him on and off since the 1963-64 season, when he was a member of the cast of a relatively unsuccessful NBC-TV version of *TW3.* Frost's show for Westinghouse replaced the *Merv Griffin Show,* when it moved to a late-night slot on CBS, opposite Johnny Carson and Joey Bishop.

David Paradine Frost was born in Tenterden, Kent, on April 7, 1939 to Wilfrid John Paradine Frost, a Methodist minister, and Mona Eveline (Aldrich) Frost. Frost has two sisters, Margaret (Mrs. Kenneth Bull) and Jean (Mrs. Andrew Pearson). After attending grammar schools in Gillingham, Kent, and Wellingborough, Northamptonshire, and declining an offer to play soccer with a professional team in Nottingham, he entered Gonville and Caius College at Cambridge University on a state scholarship. At Cambridge he was editor of the university magazine *Granta* and secretary of Footlights, the campus revue-and-cabaret society. As a student performer he made his first television appearances, in programs transmitted from Norwich by Anglia Television.

After taking an honors degree in English at Cambridge, Frost became a trainee with Associated Rediffusion Ltd., a London commercial television program contracting company. At the same time he began doing satirical routines in cabarets and nightclubs, and Ned Sherrin, a British Broadcasting Company producer, saw him doing one of his best—a mock press conference—one night at the Blue Angel in London's West End. Impressed with Frost's antic talent, Sherrin hired him to create a satirical program for the BBC.

The program that Frost developed for Sherrin—with the help of such other young wits as writers Peter Lewis and Peter Dobereiner and forensic genius Bernard Levin—was *That Was the Week That Was,* a topical revue reminiscent of the German *Kleinkunstbühne. TWTWTW,* or *TW3,* as the show was commonly called, made its pilot appearance in a largely spontaneous two-and-one-half-hour broadcast in July 1962, and three months later it began its run as a regular weekly series in a late-night, hour-plus, sometimes open-ended Saturday evening time slot. The program—which was live, fast-paced, and as ad-lib and outrageous as possible—opened with a song reviewing the news of the week previous, and the themes therein indicated were developed during the rest of the show. *TW3*'s segments included humorous musical numbers, slapstick film clips, parodies and satirical skits, and interview-debates in which the brash Levin devastated those of his ideological enemies foolhardy enough to confront him. Frost served as a compere, or master of ceremonies, and chaired regular discussions by panels of writers and other guests known for their flair for stinging humor. It was during one of those panel discussions that drama critic Kenneth Tynan uttered the four-letter word that sent puritans throughout Britain into a rage.

TW3 became the favorite Saturday-night fare of British home viewers, and Frost became celebrated for his clever assaults on the Establishment, or those whom Stanley Reynolds in the Manchester *Guardian* (April 7, 1967) described as "the pompous, the overly rich, the wilfully powerful." But politicians, the chief targets of *TW3*'s gibes, viewed the program with trembling dudgeon, and the BBC cancelled it in December 1963 to avoid possible charges of political partisanship during the general elections of 1964.

TW3 was brought to American television screens by the National Broadcasting Company as a special in November 1963 and as a regular weekly series—aired live from 9:30 to 10:00 P.M. on Fridays—two months later. In the series, Elliott Reid was master of ceremonies, Nancy Ames was chief songstress, and Henry Morgan, Stanley Grove, Dick Noel, Buck Henry, Burr Tillstrom, Audrey Meadows, Phyllis Newman, and Frost himself were among the other regulars. Robert Emmett, Earl Doud, and Gerald Gardner wrote the scripts, to which Henry, Frost, and other performers contributed material. *TW3* was embraced with gratitude by most television critics, who had been starving for any morsel of satire in the "vast wasteland" of American television. Harriet Van Horne of the New York *World-Telegram and Sun* (September 30, 1964), for example, wrote of the show as it went into its second season: "It's a lively, provocative show even when its rough, juvenile ways are most irksome. At least it's a half hour that compels response. Favorable or not, this is progress." Regarding Frost, Miss Van Horne wrote: "He has the familiar, peculiarly English way with a joke. If it's a good one, he delivers it beautifully. If it's awful, he is positively overbearing."

But—whether directly because of network squeamishness, or indirectly, as a result of pressure from sponsors and viewers—*TW3* was emasculated in its translation to the American television screen. "*TW3,* one fears," Jack Gould wrote in the New York *Times* (January 11, 1964), "is pulling its punches and substituting adolescent naughtiness for sophisticated wallop." John Horn of the New York *Herald Tribune* (February 25, 1964) contrasted the NBC production with its BBC prototype: "The original—bold, sometimes savage, imaginative, well written, and beautifully spoken and sung—justly deserved the flattery of imitation. . . . The copy is by comparison a pale flower, lacking the master's spirit (retaining some of the form) and indulging in bad habits of formula comedy, laughing at one's own jokes, self-consciousness, lapses into the inane, and unprofessional seriousness about frivolity." Paul Weissman of the *Herald Tribune* (October 4, 1964) characterized the style of NBC's *TW3* as "more roundhouse than rapier."

Harvey Aronson of *Newsday* (January 20, 1965), anticipating the demise of NBC's *TW3* by a couple of months, wrote its obituary thus: "Eggheads all over America waited happily for *TW3* to bring them incisive satire, intelligent commentary, and all those things rarely seen this side of David Brinkley and/or Steve Allen. So they waited. Week after week they waited. . . . The tragedy is that *That Was the Week That Was* wound up as a weekly exercise in sterile, in-group humor, a predominantly smug revue that might have made it as a skit at the agency's annual Christmas show."

Back in England, in 1964-65, Frost compered another BBC satirical series, the controversial *Not So Much a Programme, More a Way of Life,* a thrice-weekly mélange of witty conversation and uninhibited skits. The BBC withdrew the show in April 1965, after it went through with a lampoon of the Duke of Windsor on the evening of the day his sister died. During the 1965-66 television season Frost embarked on the *Frost Report,* a weekly BBC program in which, with the assistance of a resident comic repertory company and a changing guest list of rising young humorists, he dealt with a different aspect of British life each week. The program continued into 1966-67, and one of the "reports" in the second season, titled "Frost Over England," won the Golden Rose award at the International Television Festival in Montreux in 1967. Among the segments of the prize-winning show was one in which Prime Minister Harold Wilson and Foreign Secretary George Brown were depicted—by the trick of running newsreel clips normally and in reverse—doing a jig. Also in 1967, Frost was awarded the Royal Television Society's Silver Medal for his artistry as a performer, and the Guild of Television Producers and Directors named him its TV Personality of the Year.

DAVID FROST

While continuing to serve as master of ceremonies of the *Frost Report* on the BBC, Frost in 1966-67 inaugurated on the ITV (Britain's commercial network, supervised by the Independent Television Authority), the *Frost Programme,* a thrice-weekly, forty-five minute interview program that Thomas Thompson, writing in *Life* (March 22, 1968), described as a "crisp and controversial confessional booth where the great, the notorious, and the weird come to bare their souls, live, before the nation." Concurrently, Frost was disk jockey of *Frost at the Phonograph,* a popular Saturday lunch-time record program on BBC Sound.

In 1967 Frost formed his own television production company, David Paradine Productions, and became a founding partner in the London Television Consortium, a program contracting company. In 1968 the consortium won the most coveted franchise in British commercial broadcasting: London weekend television, covering thirty hours of programming, from Friday evening through Sunday. From August 1968 to January 1969 Frost contributed three evening shows to the weekend schedule: *Frost on Friday,* a discussion program with audience participation, *Frost on Saturday,* an interview show, and *Frost on Sunday,* a variety show that included fast-moving comedy skits.

In the United States, meanwhile, Frost was doing occasional television specials, (including a series of interviews with Presidential candidates for the Westinghouse Broadcasting Company in 1968) and he substituted for Johnny Carson briefly as host of the *Tonight* show on NBC. Early in 1969, after Merv Griffin announced his intention to leave Westinghouse for CBS, the company signed Frost to replace him. Like Griffin's show for Westinghouse, the *David Frost Show* is taped and distributed to Group W stations and other subscribing outlets for showing at times of their own choosing. Unlike most of his fellow talk-show hosts, David Frost avoids chitchat and conducts probing interviews with his guests that may stretch past their scheduled time limits if the talk remains stimulating. (His interviews with Senator Edmund Muskie and Congressman Adam Clayton Powell Jr., for example, lasted thirty-seven and thirty-nine minutes, respectively.) Besides taping five shows a week in New York, Frost flew to London each week during the fall 1969 season to star in three one-hour weekly talk shows for weekend commercial television.

The spirit and style of Frost's humor and social criticism are on record in his book *To England With Love* (Heinemann and Hodder, 1967), written with Anthony Jay, a close TV collaborator. The book was published in the United States under the title *The English* (Stein and Day, 1968). Typical of the observations in it are the following: "The Englishman is in favor of sin but opposed to the open enjoyment of it. . . . He likes to commit adultery in a hair shirt, absolved by a sort of moral Pay-as-You-Earn." And: "England has all the qualifications to play the role of Athens. Why does she cripple herself by trying to be a mini-Rome?" Frost has also written *How to Live Under Labour—Or At Least Have As Much Chance As Anyone Else* (Heinemann, 1964) and *The Presidential Debate* (Stein and Day, 1968). With Ned Sherrin he edited *That Was the Week That Was* (W. H. Allen, 1963). Frost has written drama criticism for the *Spectator*, a column for the London *Observer*, and humor for *Punch*. He still performs occasionally in nightclubs or on the stage.

Peter Osnos in the Washington *Post* (November 12, 1967) quoted a friend of Frost's regarding the aptness of his talent for TV: "Television is the first medium to make an art form of the ephemeral, and Frost is a master of the ephemeral, instant effect." Osnos commented: "The words are well chosen. Frost can shift time, place, mood, and attitude as most people shift gears. But, more important, he can carry his audience along with him. 'He has always been very persuasive,' someone who had been at Cambridge with him said." Thomas Thompson wrote in his *Life* profile of Frost: "Frost is not an intellectual, but he is a quick and clever thinker and he can talk easily on anything from intricate theological questions posed by the Dead Sea Scrolls to the collapse of the pound. His voice is decidedly commoner, but when he speaks he has an upper-class arrogance that can, if need be, make the words sting. . . . Although he is unfailingly polite and gentle, even with people who let him down, it has been said that Frost does not wear his success modestly."

Frost's critics have called him "ferociously ambitious" and compared his interviewing technique to that of a "rodent." But more objective observers note that his icy wit is relieved by a blithe manner, and those who know him say that he exudes a genuine friendliness that puts people at their ease. After interviewing him, Robert Lewis Shayon of the *Saturday Review* (August 10, 1969) attested that Frost is "friendly and thoughtful" in conversation. The star himself has said that in his interviews he is more interested in conversation than interrogation and that in all of his television work his aim is "to leave the audience a little more alert, a little more aware, a little more alive." He wants to shake up the entire concept of TV programming.

David Frost is five feet eleven and a half inches tall, and he has brown hair and hazel eyes. He works about fifteen hours a day and sleeps about five hours a night—a schedule that accounts for the pouches under his eyes. As a jet commuter who travels as much as 200,000 miles a year, he usually finds peace and quiet—and time to do paper work—only in airplanes. He still plays an occasional game of soccer or cricket—in exhibition matches for charity—but he does not seek recreation. "I don't need to do anything to relax," he has said, "because my work relaxes me."

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GARGAN, WILLIAM (DENNIS)

July 17, 1905- Organization official; former actor
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Dr. Charles W. Mayo, in announcing the selection of William Gargan for the $10,000 Criss Award in September 1965, cited the work by which Gargan, the director of the William Gargan Cancer Fund, "has helped to focus attention on the power of established rehabilitation programs." Gargan was once a featured stage, screen, and television actor best known for his tough detective roles, such as that of Martin Kane, the first of the home-screen sleuths. His thirty-six-year acting career came to an abrupt end in 1960, when he lost his larynx to cancer. Now, having mastered the difficult art of esophageal speech (which therapists describe as "controlled belching"), he devotes his time and energy to helping others similarly afflicted and to promoting the work of the American Cancer Society before audiences throughout the United States. "I'm no longer an actor but I'm using the acting bit," Gargan has said. "You know you've got your audience or you know you're losing them. There's only one thing in my mind now: let's find a cure for cancer. I'm a bigger ham—no, a more determined ham—than I ever was on the stage."

William Dennis Gargan was born on Henry Street in Brooklyn, New York on July 17, 1905 to William D. Gargan, a racetrack bookmaker, and Irene (Flynn) Gargan, an elementary school teacher. He grew up in Brooklyn and attended St. James (Roman Catholic) High School there. After high school, he worked at a succession of jobs, including Wall Street runner, credit investigator, and vegetable oil and shortening salesman, while performing with an amateur theatrical group. His interest in acting was reinforced by the influence of his older brother, the late Edward Francis Gargan, a character actor who was then doing bit parts at the Metropolitan Opera and in Broadway musicals.

Gargan made his professional debut in the role of a Tahitian in *Aloma of the South Seas,* which opened at the Lyric Theatre in New York on April 20, 1925 and ran for 163 performances. He subsequently appeared on Broadway in the plays *Chicago* (1926), *The War* Song (1928), *City Haul* (1929), *Roar China* (1930), and *He* (1931).

The interpretation for which he was best known in the early part of his career on Broadway was in *The Animal Kingdom,* a contemporary social comedy by Philip Barry loosely based on the Samson and Delilah story. Produced by Gilbert Miller and Leslie Howard, the play opened at the Broadhurst Theatre on January 12, 1932, with Howard as Tom Collier, the Samsonesque hero, and Gargan as Red Reagan, Collier's tough butler and drinking companion, described in the stage directions as having "the figure of an athlete and a genial, ugly Irish face that appears at some time to have been thoroughly mauled." The play ran for 171 performances, and by the time it closed Gargan was sufficiently established in the public eye to earn a biography in the New York *Times* (October 23, 1932.)

Bill Gargan began his film career in 1932 with a role in Steuart Walker's remake of *The Misleading Lady* for the Paramount Publix Corporation. In the same year he appeared as the Marine sergeant in *Rain* (United Artists), starring Joan Crawford, and as Reagan in the film version of *The Animal Kingdom* (RKO), and he had a role in *Sport Parade* (RKO). His screen credits in 1933 were *The Story of Temple Drake* (Paramount), *Night Flight* (MGM), and the RKO releases *Lucky Devils, Sweepings, Emergency Call,* and *Aggie Appleby, Maker of Men.*

Claudette Colbert, Mary Boland, Herbert Marshall, and Gargan played the title characters in Cecil B. DeMille's 1934 Paramount picture *Four Frightened People.* Gargan's other film credits in 1934 were *Strictly Dynamite* (RKO), *British Agent* (First National), and *The Lineup* (Columbia). In 1935 he went to England to make *They Are Looking Up* for Gaumont-British. In Hollywood in the same year he had roles in First National's *Bright Lights, Black Fury,* and *Traveling Saleslady* and Warner Brothers' *A Night at the Ritz, Broadway Gondolier,* and *Don't Bet on Blondes.*

In 1936 Gargan made *Man Hunt* for Warner Brothers, *Navy Born* for Republic, *Alibi for Murder* for Columbia, *Flying Hostess* for Universal, and *The Milky Way* and *The Sky Parade* for Paramount. In 1937 he had roles in four Universal releases: *Breezing Home, Wings Over Honolulu, Reported Missing,* and *You're a Sweetheart;* and in the same year he made *You Only Live Once* for United Artists and *She Asked for It* for Paramount. His screen credits in the closing years of the 1930's were *The Crime of Dr. Hallett* (Universal, 1938), *The Devil's Party* (Universal, 1938), *The Crowd Roars* (MGM, 1938), *Women in the Wind* (Warner, 1939), *The Adventures of Jane Arden* (Warner, 1939), *Broadway Serenade* (MGM, 1939), *Joe and Ethel Turp Call on the President* (MGM, 1939), *Fixer Dugan* (RKO, 1939), *Three Sons* (RKO, 1939), and *House of Fear* (Universal, 1939).

WILLIAM GARGAN

The Motion Picture Academy of Arts and Sciences in 1940 nominated Gargan for an Oscar for his performance as Joe, the vineyard foreman whose photograph is used to attract a mail-order bride for the vineyard owner (played by Charles Laughton) in the RKO film *They Knew What They Wanted,* based on Sidney Howard's prize-winning play. At Universal studios in 1940 Gargan had roles in *Flying Cadets, Keep 'Em Flying, Sealed Lips,* and *Double Alibi,* and in the same year he played in the motion pictures *Isle of Destiny* (RKO-Fine Arts), *Sporting Blood* (MGM), *Star Dust* (Twentieth Century-Fox), *Turnabout* (United Artists-Roach), *Cheers for Miss Bishop* (United Artists-Rowland), and *I Wake Up Screaming* (Twentieth Century-Fox). His credits the following year were *A Close Call for Ellery Queen* (Columbia) and *The Mayor of 44th Street* (RKO).

During World War II Gargan entertained troops in USO tours of the United States and the China-Burma-India theatre of war operations. His Hollywood credits during the war years included *Miss Annie Rooney* (United Artists, 1942), *Bombay Clipper* (Universal, 1942), *Enemy Agents Meet Ellery Queen* (Columbia, 1942), *Destination Unknown* (Universal, 1942), *Who Done It?* (Universal, 1942), *Harrigan's Kid* (MGM, 1943), and *Swing Fever,* (MGM, 1943). In 1945 he starred in the Universal production *Song of the Sarong,* opposite Nancy Kelly.

In *The Bells of St. Mary's* (RKO, 1945), one of Leo McCarey's highly profitable screen sentimentalizations of American Roman Catholic parish life, Gargan portrayed a parent whose broken marriage is mended through the efforts of Father O'Malley, played by Bing Crosby. He starred in two features released by Twentieth Century-Fox in 1946: *Behind Green Lights,* a murder mystery in which he played the police inspector who wins the girl (Carole Landis), and *Rendezvous 24,* a grade-B spy thriller in which he portrayed an American agent pitted against a group of diehard Nazi scientists plotting the atomic destruction of Paris, New York, and other "enemy" cities after World War II.

On radio Gargan was heard in roles on *Stars of Hollywood,* the *Maxwell House Coffee Show, Lux Radio Theatre,* and other dramatic shows, and on television he performed in productions of the *Ford Theatre* and the *Heinz Playhouse.* His best-known television part was the title role in the *Martin Kane, Private Eye* program, which he created in 1949. For reasons of health he abandoned the popular detective series in 1950, relinquishing the Kane role to a succession of other actors (Lloyd Nolan, Lee Tracy, and Mark Stevens). He returned to the part for one season, 1957-58, when the assignment was less taxing physically and emotionally because the half-hour weekly show had moved from live production to film. "Gargan's talent made Martin Kane such a respected champion of justice," Marie Torre observed in the New York *Herald Tribune* (November 1, 1957), "that even cops doffed their caps to him." After Ziv Productions halted the Kane series, Gargan formed his own television production company. In Hollywood meanwhile Gargan played the estranged father of the heroine (Jane Wyman) in *Miracle in the Rain* (Warner, 1956), Ben Hecht's soggy essay in maudlin religiosity, and the marshal who cleans crooked gamblers out of a frontier town in *The Rawhide Years* (Universal, 1956).

In 1960 Gargan joined the West Coast road company of Gore Vidal's *The Best Man,* in the role of Hockstader, a former United States President who is dying of cancer. Ironically, during the run of *The Best Man* at the Alcazar Theatre in San Francisco in the autumn of 1960, he was plagued by a persistent sore throat and hoarseness, and as soon as the run ended he went to Los Angeles to have his throat examined by Dr. Alden Miller. The doctor discovered a malignant tumor in Gargan's larynx, the upper part of the respiratory passage. As the conduit between the mouth-nose area and the trachea, or windpipe, the larynx is essential to normal breathing. As the container of the vocal chords, it is also essential to normal speech.

Dr. Miller told Gargan that the carcinoma would spread rapidly and fatally if the larynx were not removed immediately. The actor consented to a laryngectomy and Miller performed the operation at the Los Angeles Eye and Ear Hospital on November 10, 1960. After removing the larynx, the surgeon grafted Gargan's severed trachea to a stoma, or small hole, incised in his throat. Laryngectomees depend upon the stoma for the functions normally performed by the nose and mouth in conjunction with the larynx. They breathe, sneeze, and cough through it, and—if they have the strength of will and the perseverance to learn esophageal speech—they speak through it.

In esophageal speech, the speaker gulps in air and forces it into the esophagus by locking his tongue to the roof of his mouth. Using the muscles of his stomach as a bellows, he belches the air back out, vibrating it against the walls of the esophagus and pharynx as he does so. The vibration creates a low-pitched rasp or growl, and that noise is given intelligible phonetic forms by the lips, tongue, teeth, and palate as in normal enunciation.

"After an operation like this, you don't give a damn," Gargan has recalled, as quoted in *Life* (December 3, 1965). "You turn your head to the wall and let your family take care of you. But if you want to live, you learn to talk." Two months after his laryngectomy, Gargan enrolled in an esophageal speech class in Los Angeles taught by Dr. Robert Harrington under the auspices of the California division of the American Cancer Society. Like other beginners in esophageal speech, Gargan, before developing the knack of gulping air properly, drank enormous quantities of ginger ale to create gas in his stomach. At first he could produce only meaningless hiccoughs, but after days of effort he came out with his first "ba." By the end of a month of constant practice he had mastered such simple phrases as "Good morning," "Good-by," and "I will speak," and two weeks later he was able to produce an intelligible simulation of the aspirate "h" sound, the most formidable task in esophageal speech.

Since his rehabilitation, Gargan has made only one public appearance as an actor, in the role of a clown who has lost his voice in an episode of *King of Diamonds,* a detective series starring Broderick Crawford that was syndicated by United Artists Television in 1962-63. He devotes most of his time—without compensation, except for travel expenses—to promoting the cause of the American Cancer Society and working with laryngectomees, of whom there are 20,000 in the United States. He travels about 250,000 miles a year, raising funds for the American Cancer Society and publicizing its work, and visiting clinics, hospitals, sanitariums, and speech seminars to furnish recent laryngectomees with living proof that esophageal speech is possible and worth the effort required. The William Gargan Cancer Fund raises money for the American Cancer Society through such projects as annual balls and golf tournaments. Gargan's Roman Catholic faith, a source of solace and strength to him during the dark days of his illness, surgery, and rehabilitation, has been fortified by the experience. "When I first found out I had cancer I kept asking, 'Why does this have to happen to me?' " he has said. "Now I know. When God took my voice he was preparing me to help others who were sick and despairing."

Mutual of Omaha's Criss Award, for outstanding contributions to health or safety, was given to Gargan in 1965 "for his dynamic leadership in the field of rehabilitation," and the Screen Actors Guild in 1967 bestowed on him its annual award "for outstanding achievement in fostering the finest ideals of the acting profession." Other honors received by Gargan include the George W. Buck Memorial Award of the Catholic Actors Guild (1962), the Creighton University Distinguished Citizen Citation (1967), and the rank of Knight Commander of the Holy Sepulchre, conferred on him by Pope John XXIII in 1962. Gargan is a member of the

President's Committee for the Physically Handicapped and a director of the Speech Rehabilitation Institute. His clubs are the Bohemian and Olympic in San Francisco, the New York Athletic Club, the Players, the Union League, and the LaCosta Country Club in Carlsbad, California.

William Gargan and Mary Elizabeth Patrick Kenney, a former musical comedy dancer, were married on January 19, 1928. They have two sons, William D. Gargan Jr. and Leslie Howard Gargan. The former actor is a burly 200-pound six-footer, with reddish brown hair, twinkling blue eyes, and an affable face. He was once called a "laughing extrovert," but that appellation no longer quite fits, since laryngectomees cannot laugh audibly. His recreations are golf, tennis, horseback riding, sailing, poker, and visiting with such old friends as Charles Ruggles, George Murphy, Pat O'Brien, Art Linkletter, Dennis Day, Ralph Edwards, Gregory Peck, George Gobel, Ray Bolger, Jack Haley, Ed Delaney, and Neil Reagan, brother of California's Governor Ronald Reagan. Such old friends are especially dear to him because of the unwittingly cruel response of some people to his condition. "I've met people who won't shake hands with me," he has reported. "They think it's catching."

At a meeting of American Cancer Society volunteers in Fort Lauderdale, Florida in April 1965, Gargan pointed out to an interviewer a poster on the wall depicting a casket and bearing the words, "The Big Flip-Top Box for Smokers." "That was me," he told the interviewer, tapping himself on the chest. "But no one likes to hear something all gloomy. I still think disease can be fought with a laugh." Gargan autobiography, entitled *Why Me?*, was published by Doubleday in 1969.

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While Administrator of the Agency for International Development (AID) William S. Gaud was in charge of one of the nation's most vital, but controversial programs—foreign aid. Having joined AID when it was established in 1961 as assistant administrator for the Near East and South Asia, Gaud became Deputy Administrator in 1964 and Administrator on August 3, 1966, succeeding David Bell. After the inauguration of President Richard Nixon in January 1969, Gaud resigned as head of AID and was succeeded by John A. Hannah. Gaud served as a consultant to the World Bank until September 1969, when he was named executive vice-president of the International Finance Corporation, the affiliate of the World Bank that finances private businesses investing money in underdeveloped countries. Earlier Gaud had been in private law practice in New York City and had served as an assistant corporation counsel under Mayor Fiorello H. LaGuardia.

WILLIAM S. GAUD

The United States began assisting foreign nations after World War II with programs including the Marshall Plan for the economic recovery of Western Europe, Point Four to aid Turkey and Greece, and various projects to help other countries whose borders were near Communist China and Russia. During the Kennedy Administration America's foreign aid program was broadened to assist the economic development of any nations or areas of the world that were in a state of underdevelopment and displayed an attitude of friendliness toward the United States. The Agency for International Development was created by the authority of the Foreign Assistance Act of 1961 to coordinate nonmilitary foreign assistance programs, replacing the International Cooperation Administration and the Development Loan Fund. A part of the State Department, with its chief responsible to the Secretary of State and the President, AID administers assistance through the Alliance for Progress, development loans and grants, investment surveys and development research, investment guarantees issued to private businesses, and through the support of international organizations. It does not administer the Peace Corps, also established in 1961, which is a separate part of the State Department. Fighting a running battle with opponents of foreign aid, AID received a setback in 1968 when Congress voted $1.9 billion for foreign aid, the lowest amount since the program began.

William Steen Gaud Jr. was born in New York City, where his parents were vacationing at the time, on August 9, 1907. His mother, Isabel Cleland (Williams) Gaud, comes from an old and distinguished Charleston, South Carolina family, and his father, William Steen Gaud, immigrated to the

United States as a boy and eventually established the Gaud School for Boys in Charleston. Gaud's mother, brother, and sister still live in Charleston. William S. Gaud Jr. first attended his father's school in Charleston and later attended another preparatory school in Asheville, North Carolina, before entering the College of Charleston. After his freshman year he transferred to Yale University, where he obtained his B.A. degree in 1929. He then enrolled in Yale University's law school, where he edited the *Law Review*. After obtaining his LL.B. degree *cum laude* in 1931, he stayed on at Yale Law School for two years as an instructor. In 1933 he joined the New York City law firm of Van Vorst, Seigel, and Smith.

Gaud received his first public appointment in 1935, when he was made assistant corporation counsel of the City of New York during the colorful administration of Mayor Fiorello H. LaGuardia. During his six years in that post Gaud handled much of the intricate legal work involved in the purchase and unification of the city's then privately owned rapid transit lines. He gained so much respect from Mayor LaGuardia, a man known to be impatient with lawyers, that the flamboyant Mayor included Gaud's name on a select list of eleven men that he felt were qualified to succeed him as Mayor of New York.

When the United States entered World War II in 1941, Gaud joined the Army as a captain. Serving on the staff of General Joseph W. Stilwell, Gaud was responsible for directing the military lend-lease program in the China-Burma-India theatre. There he struck up a lasting friendship with Dean Rusk, then deputy chief of staff in mapping military strategy to General Stilwell. In 1945 Gaud was discharged as a colonel, having been twice awarded the Legion of Merit and decorated with the Order of the British Empire.

For a short time after the war Gaud served as special assistant to Secretary of War Robert P. Patterson. In 1946 he became a partner in the New York City law firm of Carter, Ledyard, & Milburn. For the next fifteen years he stayed out of public service, confining himself to community affairs in Greenwich, where he made his home. In Greenwich he served as chairman of the flood and erosion control board, member and moderator *pro tempore* of the representative town meeting, and president of the Community Chest.

In the spring of 1961, through the good offices of his friend Byron R. White, then Deputy Attorney General, Gaud was recommended by President John F. Kennedy for the office of United States Attorney for the Southern District of New York. Although Gaud was forced to withdraw his name from consideration when his nomination precipitated a patronage dispute with the New York Democratic party, he came to the favorable attention of Robert F. Kennedy as a result. A few months later Gaud wrote to Dean Rusk, recently appointed Secretary of State, and asked him for a position in the State Department. Rusk was delighted, and in October 1961 President Kennedy appointed Gaud assistant administrator for the Near East and South Asia in the newly created Agency for International Development. In 1964 he was promoted to the position of Deputy Administrator and in that post was groomed by AID head David Bell to take over administration of the agency. When Bell left AID to become vice-president of the Ford Foundation, Gaud was appointed to succeed him, and on August 3, 1966, he was sworn in by President Lyndon B. Johnson.

"What we are doing is pouring our wealth down a rathole," said Otto E. Passman, chairman of the House Appropriations foreign operations subcommittee, in 1967. "These countries are underdeveloped today, may be developed tomorrow, and underdeveloped the following day." The foreign aid program has been the target of similar attacks since its inception, and Gaud was familiar with the criticism and controversy that surrounded it when he took over as AID chief. Yet he could scarcely have anticipated the difficulties that beset his program. American involvement in Vietnam drained national resources, civil disturbances drew public attention to domestic problems, and a flurry of scandals about mismanagement within the AID threatened to destroy the confidence of legislators in the program. Each year Gaud had to face an increasingly hostile Congress. The foreign aid appropriation for fiscal 1967 was one of the lowest ever voted—$2.9 billion. Of that amount AID received $2.1 billion and the rest was earmarked for military aid. Fiscal 1968 appropriations dropped still further, to the lowest in foreign aid history—$2.6 billion, of which AID received $1.9. (That was the year in which Congress voted $32 billion for the Vietnam conflict.) The next fiscal year was even worse for AID, since Congress slashed nearly $1 billion from the $2.9 billion requested by President Johnson for foreign aid. Most of that amount was cut from AID's budget, which was reduced from a requested $2.5 billion to $1.6 billion.

Early in 1968, just before Congress began to deliberate on appropriations for fiscal 1969, the agency was rocked by scandal. Several foreign firms holding AID contracts to recondition surplus American military machinery for use in underdeveloped countries were found to be turning out unworkable equipment. Four AID officials chose to resign rather than face questioning on charges that they received graft from one of the firms, J. & M. Andriaenssens, N. V. of Antwerp. Testifying before a House subcommittee in February, Gaud assumed "full responsibility" for the affair and admitted that he had failed to provide "adequate supervision of a high-risk program." Around the same time fresh criticism broke out in the Senate Foreign Relations Committee over AID auditing procedures, which were allowing such frivolous items as cocktail napkins and bubble gum to find their way into AID shipments. Gaud immediately began to impose tighter controls, including complicated preaudit procedures requested by the Senate committee members. Although the scandals undoubtedly contributed to the severe cutback in the agency's budget for 1969, Gaud gained much respect from members of the Senate and House of Representatives for his frank and open acceptance of criticism.

America's military involvement in Vietnam has made South Vietnam the main recipient of foreign aid in recent years, since without the achievement of economic and political stability in that nation a military victory would prove meaningless. Late in 1966, in the wake of a House subcommittee report accusing AID of "unconscionable" mismanagement in its rapidly expanding Vietnam program, Gaud created a separate bureau to handle South Vietnam. Foreign aid in that war-torn land contributes to the pacification program, cares for refugees and civilian casualties, and promotes the increase of food production. But the AID program has suffered from pilferage, the breakdown of local security, and the slow pace of land reform.

Responding to the urgent problem of skyrocketing population growth in many parts of the world, in May 1967 Gaud announced a shift in AID's conservative policy toward birth control. In the past AID had provided some funds for research and advice on family planning, but under the new policy it would consider granting funds to countries that request money to buy contraceptives. So far AID has financed and supplied contraceptives to India, and is considering requests from other nations including the Philippines and certain Latin American countries not identified.

At present the United States lags behind Austria, Belgium, France, West Germany, the Netherlands, and Portugal in the percentage of national wealth allotted for foreign aid. In the spring of 1968 President Johnson ordered AID to reduce its worldwide staff of 14,000 by at least 12 percent, and in May the agency announced that 1,300 jobs would be eliminated over the next fourteen months. Congress' 1968 budget cuts were expected to curtail operations of the Alliance for Progress in South America drastically and to slow down Asia's "green revolution"—the revolution of modern agricultural methods, which, according to a New York *Times* editorial (May 21, 1968), "may prove as important to mankind as the Industrial Revolution." The Agency for International Development estimates that American enterprise will lose approximately $710,000,000 worth of business because of the cutback in fiscal 1969 funds, since recipient nations spend considerably more than 90 percent of the funds they receive from AID in the United States. Despite the discouragement that he has often received, Gaud keeps reminding Congress and the public of the importance of AID's program: "Foreign aid cannot wait. Development is not a luxury —it is a driving necessity that absorbs the attention, the energy and the resources of more than half the people in the world. Their problems will not go away, and they will not wait until tomorrow to solve them."

On June 1, 1935 William S. Gaud married Eleanor Mason Smith, of Dongan Hills, Staten Island. They have a daughter, Anne Timothy, who is a recent graduate of Vassar College where she majored in Spanish. The Gauds maintain a voting address in Greenwich, Connecticut, but they have sold their house there and now make their home in the Spring Valley section of Washington. Spring and summer weekends they usually spend sailing their thirty-two-foot sloop, "Content," in Chesapeake Bay. Gaud also enjoys frequent games of tennis. A little under six feet tall, with medium build, ruddy complexion, and sandy red hair, Gaud looks several years younger than his age. Although urbane and charming, he does not shy away from stating his opinions bluntly, and with a liberal use of profanity that has become legendary among his friends and colleagues. Widely read in history and biography, he enjoys "whodunits" for relaxation.

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GIAP, VO NGUYEN *See* Vo Nguyen Giap

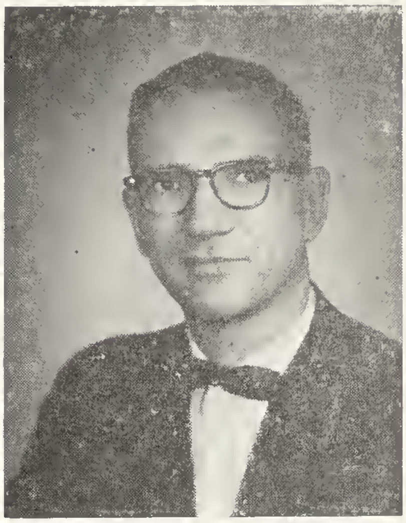
GIBSON, ROBERT W(ILLIAM), JR.

Mar. 15, 1923- Librarian; organization official
Address: b. Library Department, General Motors Research Laboratories, Warren, Mich. 48090; h. 5711 Raven Rd., Birmingham, Mich. 48010

The president of the Special Libraries Association for 1969-70 is Robert W. Gibson Jr., the librarian at the General Motors Research Laboratories in Warren, Michigan. Under Gibson's supervision there has been built up within the GM library a unique information center that gathers and organizes published material on automotive safety and automotive air pollution from all over the world. Before going to General Motors, Gibson, who had been trained in chemistry, served as chemist and assistant chief librarian at the Battelle Memorial Institute in Columbus, Ohio and as assistant librarian at the Thomas A. Watson Research Center of the International Business Machines Corporation in Yorktown Heights, New York.

Robert William Gibson Jr. was born in Canova, South Dakota on March 15, 1923, and he was raised in Redfield, South Dakota. His father, who is no longer living, was superintendent of the school system serving Redfield and the rural community surrounding it. His mother, Mary (Zollinger) Gibson, now retired, was a singer and music teacher. The father was of Yankee Scotch-Irish descent and the mother is of Swiss lineage.

The senior Gibsons stressed the value of hard work to their children, and Robert and his brother, Richard, were reared in an atmosphere of cheerful busyness, where procrastination was the worst of vices and industry the highest of virtues. Growing up, Gibson took piano, oboe, and singing lessons, puttered in his home chemical laboratory, and sang in the church choir. At school he ran track, participated in dramatics, and played in the band and the orchestra. After school he worked in a grocery store, performing his duties as carry-out boy with such alertness and such an obvious desire to be helpful that the store owner soon began to use him as needed in more important jobs.



ROBERT W. GIBSON JR.

On his graduation from Redfield High School, in 1941, Gibson entered Yankton (South Dakota) College, the alma mater of his parents, as a chemistry major. His extracurricular activities at Yankton were dramatics, extemporaneous speaking, and track. Meanwhile he continued working part-time in grocery stores, and in the summer of his junior year he worked on a farm, where such duties as inoculating swine against cholera reinforced his interest in research chemistry.

After taking his B.A. degree in chemistry, at the end of the 1943-44 academic year, Gibson worked briefly as a control chemist with the Maytag Washing Machine Company in Newton, Iowa before becoming research chemist at the Battelle Memorial Institute in Columbus, Ohio. In Columbus he was a bit player in musicals presented by an amateur theatrical group, a soloist at St. Paul's Episcopal Church, and a member of the Music Club of Columbus, of which he served a term as president.

Working in the one-man chemistry laboratory at Battelle, Gibson realized that solitary research was not suited to his personality. Also, in doing background reference searching in the Battelle library, he became aware of the need for, and interested in the development of, more exact and rapid methods of information retrieval. The turning point in his career came two years after his arrival at the institute. A woman friend of his, a reference librarian at Battelle who was compiling a bibliography on refractories, was unable to complete the project because of pregnancy. The project—involving as it did travel to the Library of Congress, the New York Public Library, and other collections to verify references—appealed to Gibson. He volunteered to take it over, and his offer was accepted. During the remainder of his tenure at Battelle he worked in the library, as assistant chief.

In 1962 Gibson left Battelle to become assistant librarian in charge of technical processing and readers services at IBM's Thomas J. Watson Research Center in Yorktown Heights, New York. He made the move, he has explained, because IBM had computer-mechanized repetitive library functions and he wanted "the opportunity to learn more about mechanized procedures, information retrieval, and documentation."

In February 1965 Gibson moved to his present position as head of the Research Laboratories Library at the General Motors Technical Center in Warren, Michigan. Containing books, bound journals, and other materials in the fields of science and engineering, the library is the largest in the General Motors Corporation. When Gibson arrived there an increasingly large number of the calls made upon the library's facilities were, as they still are, in the areas of automotive safety and air pollution, especially pollution caused by the internal combustion engine. "The inability to answer user information needs in depth and scope in the automotive safety area particularly became increasingly apparent," Gibson and Neil K. van Allen wrote in their article "System on Automotive Safety Information" in *Special Libraries* (April 1968). "The commercial indices covered only a portion of the needed literature, and this library had in the past cataloged only books and a few selected reports. We decided that the only answer was an information system designed to collect, organize, store, retrieve, and disseminate the literature in the automotive safety and air pollution subject areas. Early in the discussion stage, corporate officers agreed that a systems approach to the literature was the only possible answer. So, in 1965, the concept of the System on Automotive Safety Information (SASI) began to take shape." Neil K. van Allen was put in charge of SASI, with the title of safety reference librarian.

SASI is strategically located within the Research Laboratories library so that it may take advantage of the broad-based literature collection there, but there are significant differences between it and the library. First, because of the variety and complexity of the questions posed to it, SASI was designed as an information center rather than as another library. Second, while the library serves only GM research personnel, SASI is ready to answer queries about automotive safety or air pollution from anyone working anywhere in the corporation. Third, SASI was designed to provide answers rather than references to sources where answers might be found. "This ability to retrieve information is based on the depth of the indexing, far exceeding the depth of cataloging normally followed in the more traditional library," Gibson and van Allen explained in their *Special Libraries* article.

The System on Safety Information's field of operation is divided into five subject areas: motor vehicles, traffic engineering and science, accident analysis, air pollution, and drivers. Most of the information in those areas is to be found in newspaper and periodical articles, technical papers, foundation reports, radio and television transcripts, private correspondence and memoranda, and chapters of books. The information is located by regular scanning of periodicals in the field and pertinent available indexing and abstracting services. Once the references are located, SASI orders hard copy or photocopies or borrows items for transfer to aperture cards. In their *Special Libraries* article Gibson and van Allen noted that thus far SASI had processed 20,000 items and that they expected an ultimate literature base of 350,000 to 400,000 items.

Seventy-five percent of the items consist of sixteen pages or less.

Each holding in SASI is cataloged in five separate files: numerical (the shelf list); source (journal and periodical number and date); personal name; corporate name; and subject. The subject file is used for searching and retrieval by trade name and subject, and engineers at the Research Laboratories also use it for browsing. An abstract appearing on each card gives them the gist of each item, and the complete copy is available in the holdings if they want to look into it. In addition to the files, SASI has constructed a thesaurus of subject headings and other descriptors drawn from the literature. The descriptors compiled to date number about 3,000.

Gibson's article "Why a Metals/Materials Division?" appeared in *Special Libraries* for March 1965. The papers he has written for the same periodical in conjunction with others include "New Look in Manual Methods" (March 1956), with Ben-Ami Lipetz, and "Circulation Control by Computer" (July-August 1963), with G. E. Randall. A recurring message in Gibson's writings and speeches is the urgency of organizing already published material for retrieval and consultation before the knowledge explosion makes the task even more difficult. As for publications on auto safety and pollution, he has stressed "the need to consult the literature, all the literature, before man-years are committed to repeating already completed research." His best known statement is the epigram: "The wise use of recorded knowledge can help eliminate the costly re-invention of the wheel."

The Special Libraries Association is an organization of some 7,000 librarians and documentalists who work in libraries or information centers devoted to a particular field or subject. In the SLA Gibson has served as president of the Cleveland chapter; general chairman of the 1960 SLA conference in Cleveland; chairman of the metals division and division liaison officer; chairman of the advisory council; and John Cotton Dana lecturer. He was chosen president-elect in June 1968, and succeeded Herbert S. White in the presidency during the association's sixtieth annual conference, held in Montreal, Canada from June 1 to 5, 1969.

Robert W. Gibson Jr. and Jeanne Caster Gibson were married on October 31, 1948. They have three children: Lisa Anne, born in 1957; Mary Melissa, born in 1959, and Nancy Jeanne, born in 1960. Gibson is five feet ten inches tall and weighs 170 pounds. His hair and eyes are brown. He is a Republican, an Episcopalian, and a member of the American Society for Information Science, the American Chemical Society, the American Library Association, the Association for the Advancement of Science, the New York Academy of Science, and the Kresge-Hooker Science Library Associates. His hobby is philately, and his recreations are reading, family outings, attending concerts and the theatre, and playing volleyball.

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GILBERT, ROD (zhēl-bâr′)

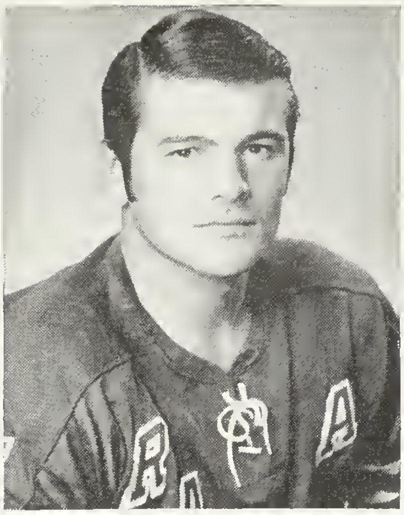
July 1, 1941- Hockey player
Address: b. New York Rangers, Madison Square Garden, 4 Pennsylvania Plaza, New York 10001

The offensive bulwark of the National Hockey League's New York Rangers is right wing Rod Gilbert, who vies with Stan Mikita for the rank just below Chicago's Bobby Hull among NHL sharpshooters. Gilbert, who has scored more than twenty goals each in five of his six full seasons with the Broadway Blues, is known for his slap shot, which sends the puck hurtling toward opposing goal tenders at speeds up to 100 miles an hour. His scoring potency and dependability, combined with the finesse of Jean Ratelle and the toughness and durability of Vic Hadfield, makes the Ranger line one of the league's best. After many years at or near the bottom of the NHL, the New York team finished second in league standings in 1967-68 and third in 1968-69. Gilbert's NHL career totals, covering 449 games, are 154 goals and 227 assists for a total of 381 points.

One of five children, Rodrigue Gabriel Gilbert was born on July 1, 1941 in Montreal, Canada. Like many of the boys with whom he grew up, Gilbert aspired to professional hockey from an early age. Unlike most of them, he already had the necessary physique. He was only fourteen when he attained his adult height and weight (five feet nine inches, 178 pounds).

Yvon Prud'Homme, a scout for the Rangers, was the first to spot Gilbert's professional potential. Prud'Homme described Gilbert as he first saw him for Dave Anderson of the New York *Times* (February 25, 1968): "He had a lot of ability, he was a good shooter, and he always had his head up. He knew how to play the game." On Gilbert's fifteenth birthday Prud'Homme went to the Gilbert home on St. Jean Baptiste Street in Pointe aux Trembles, a suburb of Montreal, and signed him to a New York contract. At Gilbert's suggestion, Prud'Homme also signed Jean Ratelle, a childhood ice mate. "We played in the peewees together, in school, in the juniors, and now up here," Gilbert told John Vergara of the New York *Sunday News* (March 31, 1968). "He has a good stick and his passes are easy to handle. . . . I know when he gets the puck he'll be looking for me on right wing."

After a season with a Ranger-sponsored team coached by Prud'Homme in Champetre, Quebec, Gilbert was moved up to Guelph (Ontario), a Junior A team in the Ranger organization, and with Guelph in 1958-59 he led the Ontario Hockey Association in scoring. The following season he was given his first taste of professional—that is, salaried—play, in three games with Three Rivers of the now defunct Eastern Pro Hockey League. In those three games he scored four goals and six assists for a total of ten points. In 1960-61, when he was back with Guelph, the Rangers summoned him to New York for one game, in which an assist gave him his first National Hockey League point. During the 1961-62 season he played twenty-one games with the Kitchener team of the Eastern Pro Hockey League, scoring twelve goals and making twelve assists. At the



ROD GILBERT

end of the season the Rangers called him up for standby duty in the Stanley Cup playoffs. Sent into four of the six Cup games the Rangers played, he tallied two goals and three assists.

Gilbert's career as a regular in the Rangers' starting lineup began inauspiciously in 1962-63, when, as a rookie on a then-mediocre team, he scored only eleven goals and made only twenty assists in seventy games. At that time he was still suffering from a spinal injury he had received in a fall in junior hockey play. A spinal fusion operation had been performed, but to little appreciable effect. In the 1963-64 and 1964-65 seasons his scores rose (to sixty-four and sixty-one points, respectively), but his physical condition worsened. During the 1965-66 season—after playing thirty-four games in which he scored twenty-five points—he again underwent a spinal fusion operation, this time successfully.

Back in action in 1966-67, Gilbert tallied twenty-eight goals and eighteen assists, helping the Rangers to finish fourth and thus qualify for the Stanley Cup playoffs for the first time since 1962. Coach Emile Francis called him his "key man" and said that Gilbert had the potential to score thirty-five goals in a season. Gilbert asked that his annual salary be raised to $40,000 a year, and when that demand was rejected by the Ranger management he refused to report for the beginning of training in September 1967. Eventually a compromise was reached and Gilbert signed for $32,000. (A year later $3,000 was added.) "When he finally did show up at camp," Francis later recounted, "he looked like a French cowboy, with hair like a hippie and sideburns almost down to his chin." Francis would not let Gilbert on the ice until he had cut his hair and shaved his sideburns.

In his first twenty-eight games in 1967-68, Gilbert scored just five goals, a performance that prompted some hockey writers to speculate that the young bachelor might be enjoying too much nightlife. Coach Francis stood by him, asserting to the press that Gilbert was "a serious-minded hockey player." Gilbert soon broke out of his slump, and he finished the season with twenty-nine goals and forty-eight assists for a total of seventy-seven points, one of the highest scores in the league. He was named to the second squad of the league's All-Star team, and in the first round of the Stanley Cup playoffs against the Chicago Black Hawks (which the Rangers lost) he scored five goals in six games.

Before the beginning of the 1968-69 season, Emile Francis became general manager of the Rangers and Bernard (Boom Boom) Geoffrion replaced him as coach. During the first half of the season the team slumped badly, especially during three weeks when Gilbert was benched with a broken ankle. At mid-season, with Francis back in the coaching position and Gilbert's ankle healed, the Rangers began to move forward. They finished third in the NHL, and Gilbert, playing in sixty-six games, repeated his previous year's tally of seventy-seven points (twenty-eight goals and forty-nine assists). In the Stanley Cup playoffs the Rangers lost four straight to the Montreal Canadiens, with Gilbert scoring one point, a goal.

Gilbert is among the increasing number of National Hockey League players who use a curved hockey stick. "There is a definite advantage to the curved blade," he has explained. "The puck doesn't slide off your stick as easily as it does off the flat blade. Eddie Giacomin tells me that it's much tougher to follow the puck coming off a curved stick because the curve at the end hides a piece of the puck."

Rod Gilbert shares an apartment with Ranger captain Bob Nevin on the upper East Side of Manhattan. The most glamorous of the Rangers, off the ice as on, the handsome and unmarried Gilbert admits to enjoying a night on the town, but denies that he is a playboy. "I really don't know what being a playboy means," he has protested. "If it means going out with girls, then I guess I'm a playboy. . . . I'll tell you one thing. You won't find us out boozing and breaking curfew. We play three or four games a week. We practice every day. Emile would be the first to know if I showed up with a hangover. So would my teammates. It isn't fair to them and it isn't even fair to me. I get paid good money to play hockey." There has developed between Gilbert and Francis a mutual respect. The coach realizes that when Gilbert scores, the Rangers, more often than not, win, and Gilbert calls Francis "the best coach in the league."

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GLUECK, NELSON (glik)

June 4, 1900- Archaeologist; college president; writer
Address: b. Hebrew Union College-Jewish Institute of Religion, Cincinnati, Ohio 45220; h. 162 Glenmary Ave., Cincinnati, Ohio 45220

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1948.

When Nelson Glueck went to Jerusalem more than forty years ago to begin his archaeological exploration of the Holy Land, his purpose was to learn more about the wonders of the Bible. In his recent excavations—at Gezer, for example—his goal remains the same. However, some of the findings that rank him among this century's foremost contributors to Palestinian archaeology have a far-reaching practical significance, he believes, for the modern state of Israel and for the entire civilized world. By following the signposts of Biblical history itself, he has discovered that the Negev, the southern half of Israel, is not a wilderness, but a strategically important land crisscrossed with ancient highways and possessing water, soil, and mineral resources that with present-day technology can guarantee it a rewarding resettlement.

Glueck has recorded his explorations in the Near East, particularly in Transjordan and the Negev, in many technical reports and in several books popularizing archaeology, among them, *Deities and Dolphins* (1965). During the past two decades he has divided his time between scholarly research in the field and writing and administrative responsibilities as president of Hebrew Union College-Jewish Institute of Religion, a position that makes him leader of American Reform Judaism. HUC-JIR has campuses in Cincinnati, New York, Los Angeles, and Jerusalem. He has taught throughout his career at the Cincinnati college, since 1936 as professor of the Bible and Biblical archaeology.

"It is natural for a native Cincinnatian to acquire an interest in archaeology," Nelson Glueck once observed in an essay explaining why he became a Biblical archaeologist. He was born in Cincinnati, Ohio on June 4, 1900, the son of Morris and Anna (Rubin) Glueck. As a boy he used to explore with his father the fossil hill on lower Clinton Avenue in the city and the Indian mounds in its outskirts, on excursions that began a lifelong habit of collecting artifacts and other relics of the past. After his graduation from a local public school, he attended Hebrew Union College and later the University of Cincinnati, which together provided an unusually heavy concentration of interest in the archaeology of the lands bordering the central and eastern Mediterranean Sea.

Glueck entered Hebrew Union College at the age of fifteen and obtained a Bachelor of Hebrew Literature degree in 1918. Two years later he was awarded a B.A. degree from the University of Cincinnati. At the urging of his parents he returned to Hebrew Union College for rabbinical training and was ordained as a Reform rabbi in 1923. In college he had become absorbed in the Bible and had made up his mind to prepare himself further for finding out more about the Bible through archaeology in the Holy Land. As the first Morgenthau Traveling Fellow, he studied at the University of Berlin and Heidelberg University in 1923-24 and earned his Ph.D. degree at the University of Jena in 1927 after submitting a dissertation with the title, in shortened form, of *Das Wort Hesed im alttestamentlichen Sprachgebrauche* (The Word "Grace" in Old Testament Usage). (The Hebrew Union College Press published an English translation in 1967 with the title *Hesed in the Bible.*)

Then on completing courses in Assyrian and Ethiopic at the University of Berlin, Glueck went to Jerusalem in the fall of 1927 to study under Professor William F. Albright, director of the American School of Oriental Research. From Albright, who was then working on a comprehensive classification of Palestinian potsherds, he acquired his skill in systematically dating ruins of the ancient Near East. Traveling mostly on foot, he visited every excavation from one end of Palestine to the other.

NELSON GLUECK

In 1928 Glueck returned to Cincinnati and the following year joined the faculty of Hebrew Union College as instructor. He advanced quickly through academic ranks, to assistant professor in 1932, to associate professor in 1934, and two years later to professor of the Bible and Biblical archaeology, a title that he still holds. Recognizing the importance of his work in the Near East, the college has granted him frequent leaves of absence from his teaching duties. During his first decade on the faculty of Hebrew Union he served as director of the American School of Oriental Research in Jerusalem, in 1932-33 and from 1936 to 1940, and as annual professor at the American School of Oriental Research in Baghdad, in 1933-34.

Some of Glueck's most significant contributions to Biblical archaeology were made during the 1930's and were recorded in several annual volumes of *Explorations in Eastern Palestine* and in *The Other Side of the Jordan* (1940), both publications of the American Schools of Oriental Research. In the summer of 1932 he began an archaeological surface survey that developed into a full-scale, systematic exploration of Transjordan from the Syrian border in the north to the Gulf of Aqaba in the south. He was the first to make a mile-by-mile examination of so large an area with the use of the tools and techniques of modern scientific exploration, particularly the technique of pottery identification to determine chronology. Wandering about with only an Arab or Circassian companion, he clarified the boundaries and dates of the shadowy ancient kingdoms of Edom, Moab, and Ammon. In 1934 he discovered the location of King Solomon's copper mines at Khirbet Nahas, and just before the outbreak of World War II, through excavation as well as surface exploration, he identified Ezion-geber on the Red Sea as the site of Solomon's seaport and fortress.

The advent of war only briefly interrupted Glueck's work in the Holy Land. He was back teaching at Hebrew Union College when the Japanese bombed Pearl Harbor, but in 1942 the United States Office of Strategic Services assigned him to the Near East as a field agent of its operations in Transjordan. During the next five years he served also as director of the American School of Oriental Research in Jerusalem and as its field director in Baghdad. His daytime archaeological investigations provided a perfect cover for espionage. Drawing on his well-established rapport with the Arabs, he found hospitality at night in Arab encampments near his changing sites of exploration where he could pick up local news of possible military significance.

By 1947 Glueck had completed a mapping of Transjordan that included more than 1,000 ancient sites, from Neolithic times through the Byzantine period. He brought together personal reminiscences of archaeological adventure and an encyclopedic knowledge of the geography, history, literature, and religion of the region in a lively account of "the earth's most storied river," *The River Jordan*, which was published by Westminister Press in 1946 and in an extensively revised edition by McGraw-Hill in 1968.

Glueck's scholarship, as exemplified in *The River Jordan*, the similarly painstaking qualities of his teaching, and his administrative tact in sensitive wartime positions were among the qualifications that favored his appointment in 1947 as president of Hebrew Union College, on the retirement of Julian Morgenstern. Nelson Glueck was inaugurated in March 1948 as the fourth president of Hebrew Union College. Founded in 1875, the college is the oldest Jewish theological seminary in the United States.

Later in the year 1948 Rabbi Stephen S. Wise designated Glueck his successor as president of the Jewish Institute of Religion in New York. When the two schools merged he was installed in October 1948 as the first president of the Hebrew Union College-Jewish Institute of Religion. Soon after the amalgamation, HUC-JIR acquired a third campus, on the West Coast, by affiliation with the Los Angeles College of Jewish Studies. In 1960 Glueck established the Hebrew Union College Biblical and Archaeological School in Jerusalem, the first center in Israel for the practice and teaching of Reform Judaism.

Although continuously involved in modernizing and expanding HUC-JIR, Glueck did not abandon field work in archaeology. The intensified hostility between the Arabs and Jews that followed the partition of Palestine and the creation of the state of Israel in 1948 made it impossible for him to resume exploration in Arab territory. He therefore turned to the barren expanse of the Negev, which forms one half of the territory of Israel. Even there he needed the protection of an Israeli military escort.

Knowing that the Negev had figured importantly in the Old Testament—which, for example, recorded Abraham's passage through that desert from Canaan to Egypt—Glueck doubted the common belief, and the opinion of some geographers, that the land had been largely uninhabited and remained uninhabitable. In exploring Transjordan he had found no evidence of a climatic change in the Near East during the past 10,000 years that would account for the decay of civilizations, although there was abundant indication of devastation as a result of war in times of political instability.

Albright once pointed out that when Glueck began his mile-by-mile archaeological search of the Negev in the early 1950's, almost all his work was carried out, as it had been in Transjordan, in "virgin territory, archaeologically speaking; no expert had trod the ground before and nobody would have dreamed of dropping sherds from one site to another." During his many summers of exploration Glueck discovered several hundred pre-Byzantine sites, some dating back to 6,000 B.C. and some previously known only through Biblical references. He found that the ancient inhabitants of the Negev, including the Hebrew Patriarchs, had learned how to trap the waters of flash rains, and how to build dams and cisterns to support agricultural settlements and trade centers, some of which grew into cities.

In *Rivers of the Desert: A History of the Negev* (Farrar, 1959) Glueck brought to light a series of civilizations that flourished and declined over thousands of centuries in the Negev, a land that never flowed with milk and honey but was nevertheless capable of sustaining a fairly dense population. One of the prosperous civilizations discussed in the book was that of the Nabataeans, who excelled in soil and water conservation. Glueck's discovery of some 500 Nabataean settlements in the Negev, Wadi Arabah, and southern Transjordan dispelled the concept of the Nabataeans as "only a seminomadic caravaneer people."

Glueck's fascination with the gifted and resourceful Nabataeans resulted in his *Deities and Dolphins: The Story of the Nabataeans* (Farrar, 1964), a vividly written book superbly illustrated by over 400 photographs. His account is based primarily on his excavation in 1937 of a small Nabataean temple called Khirbet Tannur in southern Transjordan, one of his major archaeological achievements. Since the temple contained sculpture showing an association between gods and dolphins, he focused on an explanation of how and why the dolphin became a popular symbol in the worship of a people far from the sea. The Nabataeans flourished mainly from the second century B.C. to the second century A.D. Commenting on the disintegration of their civilization, Glueck explained, "Their system lacked the indestructible ideas of Greek society, Roman law and Hebrew religion. . . . The Nabataeans never succeeded in building a system of values and a structure of faith whose enduring rightness could withstand the attrition of time and the indifference or antagonism of mortals."

By opening doors to the past, Glueck has called to the attention of present-day Israelis the mineral resources of the Negev "wasteland" and has shown means for colonization. As it was reported in *Time* (December 13, 1963), "Guided by Glueck's creative archaeology, young pioneers from the cramped nation of Israel are already putting the Nabataean waterworks back into use, repairing the dams, cleaning out the cisterns, planting crops in the walled fields. The population there is rising. . . . Some day it may pass the level that it reached at the time of Abraham."

Throughout his writings Glueck has often credited his archaeological findings to hints in Biblical passages and has repeatedly affirmed his belief in "the correctness of historical memory in the Bible." His interest has been to *learn* from the Bible, not to *prove* the authenticity of its teachings. In a paper read at the 1960 annual meeting of the American Council of Learned Societies, he observed, "Indeed, I regard those people as of little faith who seek through archaeological corroboration of historical source material in the Bible to validate the Biblical concept of God and of everything that flows from it." He recognizes nevertheless that the archaeologist's evidence does confirm the historicity of the Hebrew tradition. "No archaeological discovery," he once remarked, in referring to the geography of the Bible, "has ever controverted a Biblical reference."

Many Americans may remember Dr. Nelson Glueck as the man who gave the benediction at the inauguration of President John F. Kennedy in January 1961. He is a trustee of the John F. Kennedy Memorial Library and also serves as a member of the advisory council of the foreign currency program of the Smithsonian Institute, a trustee of the Cincinnati Art Museum, and a director of the Union Central Life Insurance Company. Among the many professional societies to which he belongs are the American Academy of Arts and Sciences and the Central Conference of American Rabbis. His Greek-letter societies are Phi Beta Kappa and Sigma Xi, and his clubs include the Cosmos in Washington, D.C. and the Explorers in New York City. He holds honorary degrees from eighteen colleges and universities.

On March 26, 1931 Nelson Glueck married Helen Ranschoff Iglauer, now a hematologist and a professor of medicine at the University of Cincinnati. Their son, Dr. Charles Jonathan Glueck, who was born in Jerusalem, represents the fourth generation of physicians on his mother's side of the family. Glueck is a tall, spare, brown-eyed explorer, bronzed by the desert sun. His dark hair and thick eyebrows are slightly graying. "A man of all times," as he has been called, he can discuss with informed concern the values of restless youth on university campuses today and the issues of the current Arab-Israeli conflict, and yet feel so close an identification with antiquity that the excitement of discovery is also likely to be the thrill of recognition.

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GODARD, JEAN-LUC (gô-dar')

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The most controversial, prolific, and influential of the French New Wave cinéastes is Jean-Luc Godard, the director who has daringly combined *cinéma vérité* with classic theatre in such films about sex, politics, and alienation among youthful outsiders as *Une Femme Mariée (The Married Woman,* 1964), *Alphaville* (1965), *Pierrot Le Fou* (1965), *Masculin Féminin (Masculine Feminine,* 1966), *Deux ou Trois Choses que je sais d'elle (Two or Three Things I Know About Her,* 1966), and *La Chinoise* (1967). Godard exploded upon the world cinema scene with the precedent-shattering *A Bout de Souffle (Breathless,* 1960), of which Peter Cowie has written in his *Seventy Years of Cinema* (1969): "Already the traits that are to distinguish him are clearly visible: the illogical, 'jumpy' editing, the inconsequential snatches of dialogue, the excellent use of Paris as a background to the story, and the childishness of the concept if not of the actual events. . . . Godard's camera is governed by episode. His heroes and heroines flit from one physical situation to another—in most instances to death or lovemaking. His significance lies in his uncompromising and affectionate recording of all that is garish and pretentious and expendable in our age."

Raymond A. Sokolov has observed of *Breathless* that "its careening, anarchic style rewrote the textbooks and opened the way to a freer, more personal kind of cinema." Tony Richardson has accused Godard of breaking down "the barriers between the documentary and feature" with little more substantial than "a showy style and clever panache." But, as Sokolov has pointed out, "for younger directors and audiences as far away as Tokyo, Godard's anarchic, unsettling films have captured the racing pulse of a chaotic time."

Jean-Luc Godard was born in Paris, France on December 3, 1930 to Paul Godard, a physician, and Odile (Monod) Godard, who came from a family of bankers. The parents, both Protestant, were later divorced, and his mother was killed in a highway accident while driving a motor scooter in 1954. Godard was raised in Paris, where he attended the Lycée Buffon, and in Nyon, Switzerland, where his father had a clinic. Largely to escape a provincial environment that he found oppressive, he returned to Paris alone in 1949, ostensibly to study ethnology at the Sorbonne. In reality, he shirked his studies and spent his days watching film classics—particularly those from the United States—over and over in the Latin Quarter's Ciné-Club and other repertory cinemas and meeting such other young cinéastes as future directors Claude Chabrol, Jacques Rivette, François Truffaut, and Eric Rohmer.

When his father discovered what Godard had been doing with his time, he cut off his financial support, and Godard had to eke out the money for food, lodging, and movie tickets by doing odd jobs. There are reports that he occasionally resorted to petty theft, but it is difficult to sift the true from the spurious in such reports, particularly since

JEAN-LUC GODARD

Godard encourages unfavorable apocrypha about himself. In the early 1950's he sold fabricated anecdotes to Parisian gossip columnists and wrote his first film criticism, for the *Gazette du Cinéma*. In 1952 he joined the staff of the newly founded avant-garde film journal *Cahiers du Cinéma*—with which he is still associated—as a critic. Most of his early criticism was written under the pseudonym Hans Lucas.

When he returned to Switzerland for his mother's funeral in 1954, Godard remained there for a few months, working as a construction laborer on the Grande-Dixence dam and making his first film, a twenty-minute documentary on the dam project, *Operation Béton* (1954), produced by Actua Film, Geneva, and distributed by Gaumont, Paris. While in Switzerland he produced, directed, and acted in another short, *Une Femme Coquette* (1955), a ten-minute adaptation of Guy de Maupassant's short story "Le Signe." Back in Paris he directed two short films for Pierre Braunberger's company, Les Films de la Pléiade: *Tous les Garçons s'appellent Patrick* (1957), a twenty-minute tale about a love triangle, and *Charlotte et son Jules* (1958), a twenty-minute monologue by Jean-Paul Belmondo (with voice dubbed by Godard) that anticipated a key scene of *A Bout de Souffle*. He also finished a project that François Truffaut had begun for Braunberger, putting together rushes shot during floods in the Paris basin to make the crazy-quilt semidocumentary *Une Histoire d'Eau* (1958).

Claude Chabrol and François Truffaut, who had already begun to make their reputations as New Wave directors, persuaded Georges de Beauregard, a businessman-patron of cinematographers, to put up $70,000 for Godard's first feature, *A Bout de Souffle*. The story—scripted by Godard himself in the way that he prefers, daily, sometimes even as the camera of Raoul Coutard rolled—in *Breathless* is that of a psychopathic criminal on the run (Jean-Paul Belmondo) and the casual lover (Jean Seberg) who feelinglessly turns him in to the police. "The mood is pure Sartre," Raymond A. Sokolov observed in *Newsweek* (February 12, 1968), "overlaid with Godard's cluttered memories of American gangster films, novels, and newspaper stories." The film was shot on location in streets and flats in Marseilles and Paris in four weeks during August and September 1959. It was shot silently, with the sound synchronized in later. "When Godard put the developed rushes together," Raymond A. Sokolov noted, "he linked them in a brutal, highly unorthodox way, cutting out pieces of conversation when they got boring, making the viewer sit up and pay attention to the sudden jumps from point to point. The result was elliptical, athletic, eloquent, perfectly in tune with the dislocated, stylishly amoral life style of a new generation. Godard was launched."

At the time that he made *Breathless*, Godard has admitted, he felt that he knew so little about life that he should confine himself to copying the films he had seen and avoid political and social comment in his work. "*A Bout de Souffle* was modeled much more on *Scarface* and other American thrillers than on any direct knowledge Godard had of the underworld milieu," Richard Roud wrote in *Godard* (1968). "The fact that, as he says, it didn't come out like *Scarface*, probably led him to reflect further on the problem [of the range of subject matter to which he could with fairness address himself]," and the result was his second film, *Le Petit Soldat* [1960]." In it Godard expressed his own confusion of mind regarding the Algerian war through the title character, a French soldier who does not believe in the cause for which he is fighting. The film, considered too topical by the French government, was banned until 1963, when the Algerian war was over.

Véronique, the female lead in *Le Petit Soldat*, was played by Anna Karina (née Hann Karin), a young Danish-born actress, and the shots of Véronique in the film were, as Roy Armes observed in *French Cinema Since 1946* (1966), "virtually a poem in praise of Anna Karina's beauty." Godard married Miss Karina on March 1, 1961, and he made her the focal point of his first color film, *Une Femme est une Femme* (1961), the lighthearted story of a Paris stripteaser who wants a baby and turns to her lover's best friend (Jean-Paul Belmondo) when the lover won't oblige her. *Une Femme est une Femme* won two prizes at the Berlin Festival, but French critics panned it and it ran only ten days on the Champs Elysées. American critics later were almost as inhospitable.

In Godard's fourth feature, *Vivre sa Vie* (1962), Miss Karina plays a Paris housewife who gradually slips into prostitution. "After *Breathless*. . . ," the critic for *Time* (October 11, 1963) wrote when it was released as *My Life to Live* in the United States, "he [Godard] made two movies that even his friends admit are terrible. Then last year he suddenly settled down and made this brilliant film. *My Life* is a *tour de style* almost as startling as *Breathless* but more subtly accomplished, more purely felt. It is also a lyric poem in which the camera assiduously adores a beautiful woman. It is finally the tragic allegory of a soul whose pilgrimage to grace goes spiraling ecstatically down the drain." *My Life to Live*, made in ten days at the phenomenally low cost of $40,000, was the fourth most profitable film at French box offices in 1963.

The point of Godard's unusual antiwar film *Les Carabiniers* (1963) was grasped by some American critics, including the reviewer for *Newsweek* (May 13, 1968), who wrote that the "live-action comic strip . . . [and] goofy characters" were "a perfect metaphor with which to deflate war to its proper squalor and to describe the spiritual impoverishment of those who look upon combat as a rousing adventure."

The most expensive motion picture Godard has made to date is *Le Mépris* (*Contempt,* 1963) starring Brigitte Bardot and Jack Palance, for which Carlo Ponti, Joseph E. Levine, and Georges de Beauregard together supplied $1,000,000 ($60,000 of it for Miss Bardot, who did several scenes in the nude, at the insistence of Levine and Ponti and over the objections of Godard). *Contempt*—about a wife who falls out of love with her script-writer husband when he prostitutes his talent Hollywood-style—was a resounding failure with censors, public, and critics. The fiasco drove Godard to found his own production company, Anouchka Films.

Anouchka Films's major source of money in the beginning was Columbia Pictures, which signed a non-exclusive, $100,000-a-picture contract with Godard that left him completely free as a director. The first film made under that agreement was *Bande à Part* (1964), a *série noire* narrative about a trio of inefficient robbers in which Godard returned to his personal style, with a vengeance. The female member of the gang was a cyclist named Odile, (played sparklingly by Anna Karina)—an obvious allusion to Godard's mother, whose death had been a trauma to him. Throughout, Godard's voice on the soundtrack inserts comments on the story or on subjects related to it. And, as Roy Ames observed in his book on the French cinema, "the plot is no more than a pretext for Godard to display all his mannerisms with an air of absolute certainty which leaves one in no doubt about his mastery of the film medium. . . . Despite a remarkably drab setting of suburban Paris, this is a gay and tender little film, full of jokes, puns, and all sorts of quirks."

The second Godard film subsidized by Columbia was one of the director's best, *Une Femme Mariée (The Married Woman,* 1964), a witty look at a day in the life of an adulteress (Macha Méril). The original title was "La Femme Mariée," but the definite article was removed at the insistence of the French censors. "Immaculately photographed and with an exquisite spareness of speech and deed," Brendan Gill wrote of *The Married Woman* in the *New Yorker* (August 21, 1965), "it's a nearly perfect study of what it is to be young and in love and incapable of behaving for more than a few minutes at a time in a sensible fashion, much less in a conventionally honorable one."

"The woman in *Une Femme Mariée,*" Godard has pointed out, "is already an inhabitant of Alphaville—woman reduced to an object by the pressures of modern life, incapable of being herself." In *Alphaville* (1965), a combination of science fiction and *série noire,* Lemmy Caution (Eddie Constantine) and Natacha von Braun (Anna Karina) escape a nightmarish, computer-run galaxy where love and sentimentality are outlawed for the sake of efficiency and progress. "I set it in the future," Godard told John Ardagh of the Manchester *Guardian,* "but it's really in the present—the menace is already with us. . . . I'm against the destruction of thought and emotion by machines. The job of artists like me is to set ambushes for the planners. We can't hope to win, but we can delay things." Peter Cowie in his *Seventy Years of Cinema* wrote that *Alphaville* was "told with uncharacteristic discipline and allusiveness," and Richard Roud thought that the film "summed up his previous work, consolidated his advances."

Roud prefers Godard's films of "classic perfection," such as *Alphaville,* to those of "romantic striving" that "strike out on new ground," such as *Pierrot le Fou* (1965). The latter—a picaresque entertainment about a bored television director (Jean-Paul Belmondo) who runs off with a babysitter (Anna Karina) to a life of adventure and crime on the Riviera—is in effect a polemic against the commercialization of life, American-style. The mixed reception it received was reflected by the critic for *Time* (January 17, 1969), who wrote: "Godard shows that he can coax fine actors into superlative performances. . . . Unfortunately, Godard is no longer able to make a movie without making a movie about making a movie. The central entertainment is punctured by the characters' portentous addresses to the camera. . . . And his shrill anti-Americanism is strictly on the lycée level, mocking such easy and oversized targets as Coca-Cola and chewing gum."

"As early as 1956," Richard Roud wrote in his book on the French director, "Godard had [as a critic] already proclaimed that basic idea which was to inform all his films from *Vivre sa Vie* onwards: 'Montage will give back to the *pris sur le vif* all its ephemeral grace; it will metamorphose chance into fate.' " According to Roud, perhaps the best example of Godard's counterpointing of reality with abstraction can be found in the montage called *Masculin Féminin* (1966), in which a story of tragic young love is interspersed with shots of anti-Vietnam activism and other allusions to the world background against which "the children of Marx and Coca-Cola" (Godard's description) are foundering.

In *Deux ou Trois Choses que je sais d'elle (Two or Three Things I Know About Her,* 1966) Godard traces the typical day of a young suburban Paris housewife (Marina Vlady) who resorts to part-time prostitution to make ends meet. "His rather trite treatise on the depersonalizing effects of modern life is a visual joy . . . ," the critic for *Time* (September 27, 1968) wrote of the film. "He has framed the colors and sounds of Juliette's day with such sharpness and immediacy that life—even on these terms—seems like a pretty exciting adventure." Richard Roud considers the movie "the greatest of all Godard's films": "This film brings to a head all of Godard's ideas or obsessions about contemporary society—prostitution, modern living, the consumer society."

While directing *Deux ou Trois Choses que je sais d'elle* Godard dashed off *Made in U.S.A.* as a favor to Georges de Beauregard, who had suffered a financial reversal and needed money in a hurry. Beauregard had asked for a simple, surefire murder mystery, and Godard reportedly started out with Howard Hawks's *The Big Sleep* as his model for a thriller in which one Paula Nelson (Anna Karina) tries to track down the murderer of her sweetheart. But the director's sense of the absurd took over, and the result was a bewildering collage of images and messages that related the insolubility of that murder to that of the assassinations of Ben Barka and President John F. Kennedy. Even Richard Roud found the film confusing and difficult to follow. "Godard has chosen . . . anti-narrative techniques and fragmentation of plot . . . to set out an exposition of the absurdity of the world in which we live . . . ," Roud commented. "It is wholly proper to have the form express the content. But this has not been Godard's way before, and it doesn't work too well here. He is at his most effective when the two are working against each other."

La Chinoise (1967), a satire about pro-Maoist students plotting terrorism in Paris, won for Godard his first Venice Festival award (a special jury prize). "Here and elsewhere," critic Richard Schickel wrote, "he [Godard] is all the things his detractors say he is—pretentious, sophomoric, self-indulgent. But he is also all the things his supporters claim he is—a director who succeeds in capturing and bringing back alive some of the shyest, most skittish social and psychological demons of our time. Godard may never make a completely satisfactory film, but others, borrowing his techniques, certainly will."

Weekend, released in France in January 1968 and in the United States the following autumn, is Godard's angry, powerful vision of the hell that lies at the heart of bourgeois materialism. The plot involves an avaricious couple (Mirielle Darc and Jean Yanne) in an apocalyptic highway holocaust, a gigantic nightmare landscape of burning automobiles and bloody, strewn bodies, that becomes the setting for the most savage manifestations of human cruelty, greed, and callousness: rape, robbery, even cannibalism. In France, the film received mixed reviews. In the United States, the National Catholic Office for Motion Pictures condemned it, but most reviewers found it "powerful" or "stunning."

Godard's first film in English, *One Plus One*, starring the Rolling Stones singing group, was finished in September 1968. Two months later the director began work, on location in New York, on a movie featuring another rock group, the Jefferson Airplane. The latter film was commissioned by the Public Broadcast Laboratory for showing over the National Educational Television Network. Its tentative title is "One American Movie."

Godard has contributed five sketches to omnibus films: "La Paresse" (in *Les Sept Péchés Capitaux*, 1961); "Le Nouveau Monde" (in *RoGoPaG*, 1962—the title is an acronym of its four directors' names); "Le Grand Escroc" (in *Les Plus Belles Escroqueries du Monde*, 1963); "Montparnasse-Levallois" (in *Paris vu par . . .* , 1963); and "Anticipation, ou L'An 2,000" (in *Le Plus Vieux Métier du Monde*, 1967). He can be seen in brief roles in several films, including his own *A Bout de Souffle*, *Le Petit Soldat*, and *Le Mépris*.

"I see myself above all as a documentalist . . . ," Godard told John Ardagh of the Manchester *Guardian* (March 12, 1966). "I think a film must belong close to its age." Ardagh commented: "Each new film [of Godard's], for all the visual high spirits and private jokes, strikes me as an ever sharper personal statement of horror at the way modern life is going. Violence and terrorism, loneliness, confusion, the dehumanizing effects of science and affluence, they haunt him and out they come Goya-like in his anarchic yet strangely topical and even prophetic films."

Jean-Luc Godard is a lean, intense, ascetic-faced wraith of a man, five feet eight inches tall. Raymond A. Sokolov in his *Newsweek* article described him as "badly shaven, tousle-haired," with "shaggy eyebrows [that] arch malignly over tinted glasses." According to Sokolov, he is "usually clad in a rumpled trenchcoat, with a cigar-sized yellow cigarette dangling from his tight-clenched slash of a mouth." Others have called him "prim," "courtly," and "bookish," and he impresses most interviewers as a "moody," "reticent," "shy," or "solitary" sort of person who speaks with fervor about his own work and the cinema in general but is otherwise laconic. An old friend, Paul Gegauff, told Raymond A. Sokolov that Godard has, on occasion, exhibited an explosive temper. After his interview with Godard, Sokolov wrote that "the typical Godard answer is a mixture of put-on and insolence that sounds like a line from one of his scripts." According to all reports, Godard is utterly devoid of a desire to impress others with his cleverness and completely impervious to criticism, except that offered by friends. Toward young talent he is, reportedly, kind and generous. According to Cynthia Grenier in the New York *Herald Tribune* (August 29, 1965), he speaks in a "low, rapid voice marked by a soft lisp." His English is hesitant but excellent.

Anna Karina divorced Godard to marry actor Maurice Ronet in 1964. On July 21, 1967 Godard married Anne Wiazemsky, the granddaughter of François Mauriac and the star of Godard's *La Chinoise*. Before his second marriage the director lived by himself in a hotel near the Étoile and spent most of his leisure time in the cafés of the Champs Élysées and Montparnasse with such close friends as François Truffaut. Godard, who goes to six or seven movies a week, admires the work of Renoir and Bresson among French film makers. He finds little to admire in British films, outside of those of Joseph Losey, and, while deeply influenced by American film classics, he does not like the current American cinema, which, he says, "reflects an unhealthy society." Outside of movies, decorative young women, and intellectual conversation, Godard's chief interest is in fast cars. Although his films are usually identified with the radical New Left, he is perhaps the most politically ambiguous of all the New Wave directors.

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GOODPASTER, ANDREW J(ACKSON) (good' pas-tûr)

Feb. 12, 1915- General, United States Army; Supreme Commander, Allied Powers, Europe; United States Commander-in-chief, Europe

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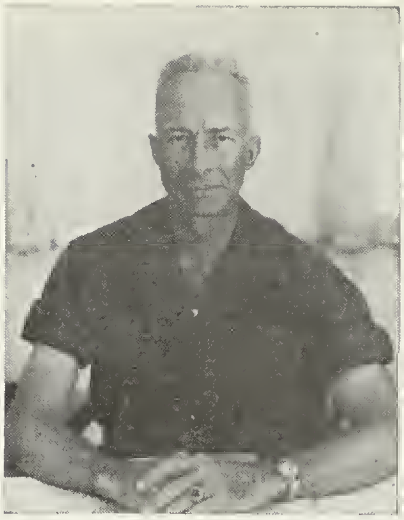

GEN. ANDREW J. GOODPASTER

On July 1, 1969 retiring General Lyman L. Lemnitzer was replaced as Supreme Allied Commander in Europe by General Andrew J. Goodpaster, an experienced administrator who is an expert in the political and diplomatic aspects of military affairs. In the early 1950's General Goodpaster helped Dwight D. Eisenhower organize the very NATO forces that he now heads, and during Eisenhower's Presidency he was staff secretary and defense liaison officer in the White House. In the Johnson administration he participated in the formation of national defense policy as Assistant to the Chairman of the Joint Chiefs of Staff, and in December 1968 he joined the inner circle of advisers to incoming President Nixon. At the time of his assignment to Brussels, Goodpaster was Deputy Commander of United States forces in Vietnam.

General Goodpaster comes to the North Atlantic Treaty Organization at a time of crucial reappraisal. The fifteen-nation political-military alliance was created at the height of the Cold War as a largely American-supported Western European bulwark against the threat of Soviet military aggression. The support of European governments—never more than token in relation to that of the United States to begin with—declined as East-West relations thawed during the 1960's, and the United States government began to reconsider the value of the organization, at least in its present form. Since the Soviet invasion of Czechoslovakia in 1968 there has been new interest in NATO in Europe, and the Nixon administration has set as one of its major foreign policy goals the strengthening of relations between the United States and its European allies.

Andrew Jackson Goodpaster was born on February 12, 1915 in Granite City, Illinois to Teresa Mary (Mrovka) Goodpaster and the late Andrew J. Goodpaster. He was educated at public schools in Granite City, at McKendree College in Lebanon, Illinois, and at the United States Military Academy at West Point, where he graduated second in his class in 1939. After an initial three-year assignment with the 11th Engineers in Panama, Goodpaster served as executive officer of the 390th Engineer General Service Regiment at Camp Claiborne, Louisiana for five months. In World War II he saw combat in North Africa and Italy as commanding officer of the 48th Engineer Battalion, 2d Corps, 5th Army, and in recognition of his bravery in leading a reconnaissance mission on foot through a mine field under fire he was awarded the Distinguished Service Cross. In August 1944 he joined the Operations Division of the General Staff at the War Department in Washington. Remaining there after the war, he met General Dwight D. Eisenhower, then Army Chief of Staff.

Detailed to Princeton University for graduate study in engineering and international relations, Goodpaster took an M.S.E. degree in 1948 and a Ph.D. degree in political science in 1950. His doctoral dissertation was titled "National Technology and International Relations." From Princeton, Goodpaster returned to the Pentagon as the Army's representative on the Joint Advanced Study Committee of the Joint Chiefs of Staff. When General Eisenhower in December 1950 went to Paris (where NATO's headquarters was originally located) as commander of SHAPE, the military arm of NATO, in December 1950, he took Goodpaster along as assistant to his chief of staff, General Alfred Gruenther. In Paris, Goodpaster helped Eisenhower and Gruenther to set up the military force, and he worked with W. Averell Harriman in developing, in collaboration with Jean Monnet of France and Edwin Plowden of Britain, a statement of the political as well as the military aims of NATO. After Eisenhower returned to the United States to seek the Presidency in 1952, Goodpaster remained at SHAPE, specializing in armament problems.

In the summer of 1954 Goodpaster returned to the United States to take up the post of United States District Engineer at San Francisco. Meanwhile, President Eisenhower had organized his White House staff on the model of a military chain of command, with Brigadier General Paul T. Carroll occupying a key position in the arrangement. As staff secretary, Carroll cleared all communications to the President and coordinated Cabinet operations. At the same time he served as liaison with all government departments on matters relating in any way to national defense. When Carroll died, in September 1954, Eisenhower summoned Goodpaster to Washington to succeed him.

Goodpaster, then a Colonel, moved into the White House on October 10, 1954, and he remained there through the remainder of Eisenhower's Presidential tenure. With a staff of five, he worked under and in constant collaboration with Sherman Adams, assistant to the President, confronting problems as they arose and deciding which needed Presidential attention. All White House mail excepting personal letters, crossed Goodpaster's desk, and he gave his special attention to matters of national security, briefing the President on them daily. Traveling with Eisenhower, or carrying information to him when he was away from the White House, Goodpaster became known through newspaper reports and photographs as "the man with the briefcase." He attended all Cabinet and National Security Council meetings and worked closely with Defense Secretary Charles Wilson and Secretary of State John Foster Dulles.

Goodpaster fit congenially into Eisenhower's White House line-of-command system. In addition to his military background, he had the empathy and intelligence virtually to anticipate the President's attitudes toward and responses to issues, so that a New York *Times* writer could refer to him as Ike's "alter ego." A White House source told the reporter for the *Times* (June 18, 1956) regarding Goodpaster's quiet anonymity in public: "He certainly speaks up when he is with the President and when he is asked. . . . Andy has a lot of good ideas." Richard Wald of the New York *Herald Tribune* (July 21, 1958) observed: "One of the hardest-working and calmest officials at the center of things [in the White House] is . . . Goodpaster. . . . He . . . looks like a business executive and hides his White House importance behind a quiet facade that lends itself neither to anecdotes nor stuffiness." During his term of service in the White House, in 1957, Goodpaster was promoted from colonel to brigadier general.

Leaving the White House three months after John F. Kennedy succeeded Eisenhower in the Presidency, General Goodpaster went to Europe as assistant division commander of the 3d Infantry Division, and he became commander, with the rank of major general, of the 8th Infantry Division in October 1961. He returned to Washington in November 1962 as special assistant in charge of policy to General Maxwell Taylor, Chairman of the Joint Chiefs of Staff. (During the Eisenhower Presidency, Eisenhower and Taylor had had serious disputes over military policy, and Goodpaster's ability to retain the trust and respect of both men was testimony to his innate tact and prudence.)

Taylor named Goodpaster his chief assistant, with the rank of lieutenant general, in January 1964. During the Johnson administration, Goodpaster was often consulted by the President, and he acted as liaison between Eisenhower and Johnson. In August 1966 he became director of the joint staff of the Joint Chiefs, and in that position he directed the 400 officers on the staff and 400 other military specialists until May 1967, when he succeeded Lt. Gen. John L. Throckmorton as the senior United States Army member of the United Nations Military Staff Committee. Concurrently with his United Nations work, he directed special studies in the office of the Army Chief of Staff. From July 1967 to June 1968 he served as Commandant of the National War College at Fort McNair in Washington.

Beginning in February 1965, Goodpaster was sent on several missions to the military front in Vietnam, and at the National War College he was involved in studies relating the political, psychological, and military aspects of the war. He served on the United States delegation to the peace negotiations in Paris from May to July 1968, when he became deputy to General Creighton Abrams, Commander of the United States Military Assistance Command in Vietnam.

At the request of President-elect Richard M. Nixon, President Johnson summoned Goodpaster to Washington in December 1968, and the General remained in Washington through the Presidential transition period, serving as chief military adviser to Nixon. Joseph Alsop reported in his syndicated column in the Washington *Post* (January 17, 1969): "He [Nixon] has been informed by General Goodpaster . . . that he can expect a good outcome in Vietnam in return for a reasonable display of patience and sturdiness . . . that American acceptance of a bad outcome in Vietnam will touch off a perfect chain reaction of political troubles and disasters in the Asian countries of interest to the United States."

On March 12, 1969 President Nixon announced that General Lyman L. Lemnitzer would retire as Supreme Allied Commander in Europe four months hence, and that General Andrew J. Goodpaster would replace him at that time. Nixon said that the change in command had already been approved by NATO's Defense Planning Committee at a meeting in Brussels. He also revealed that at a later date he would, in addition, designate Goodpaster the Commander-in-Chief of United States military forces in Europe. Because of the failure of some European members to contribute their quotas, NATO has chronically suffered a troop shortage, giving rise to the fear that it would be forced to rely on nuclear weapons. Goodpaster believes in a policy of flexible response that is not dependent on nuclear weapons alone.

Andrew J. Goodpaster and the former Dorothy Andersen were married on August 28, 1939. They have two daughters, Susan and Anne. His decorations include the Distinguished Service Medal with two Oak Leaf Clusters, the Silver Star, the Legion of Merit with Oak Leaf Cluster, and the Purple Heart with Oak Leaf Cluster. The tall, slim, gray-haired General likes to read, golf, and swim. He has been a full general since July 3, 1968.

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International Who's Who, 1969-70

GOSSETT, WILLIAM T(HOMAS)

Sept. 9, 1904- Lawyer; former organization official
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WILLIAM T. GOSSETT

William T. Gossett, the president of the American Bar Association in 1968-69, is a successful corporation lawyer with a strong sense of social responsibility. Gossett, a former executive of the Ford Motor Company, has throughout his career taken time from his lucrative practice to serve generously in the federal government and in such private agencies as the United Negro College Fund and the National Legal Aid and Defender Association. The late Justice Felix Frankfurter of the United States Supreme Court once observed that Gossett "has been conspicuously loyal . . . to the bar's best traditions in fulfilling every lawyer's obligations to his profession and to society."

The American Bar Association is a voluntary organization founded in 1878 to promote the interests of the legal profession in the United States. In September 1968, 134,056 of the 297,285 attorneys practising in the country belonged to the ABA, which also counts judges, law professors, law students, and others connected with the legal profession in its membership. Its professed goals are "to uphold and defend the Constitution of the United States and maintain representative government; to advance the science of jurisprudence; to promote the administration of justice and uniformity of legislation and of judicial decisions throughout the nation; to uphold the honor of the profession of law; to apply its knowledge and experience in the field of law to the promotion of the public good." The ABA has subdivisions for the various legal specialties and committees concerned with electoral college reform, evaluation of professional ethics and discipline, standards for administering criminal justice, crime prevention and control, housing and urban development, and other subjects.

William Thomas Gossett was born in Gainesville, Texas, on September 9, 1904, the son of James Tillman Gossett and Orrie B. (Laverty) Gossett. He grew up in Chickasha, Oklahoma, where he attended local public elementary and high schools. He did his undergraduate work at Coe College in Cedar Rapids, Iowa and at the University of Utah in Salt Lake City, where he took his B.A. degree in 1925. He earned his LL.B. degree at the Columbia University School of Law in 1928 and was admitted to the New York State bar the following year.

Gossett practised law in New York City from 1929 to 1947, specializing in litigation and corporate financing. From 1932 to 1935 he assisted in the reorganization of the Fox West Coast Theaters Corporation and the Fox Film Corporation. He became a member of the law firm of Hughes, Schurman & Dwight in 1935 and served with its successor firm, Hughes, Hubbard & Ewing, from 1937 to 1947. When, in 1937, the United States government charged the Aluminum Company of America with violating antitrust laws and sued for its dissolution, Gossett joined the defense, and he remained on the case until 1941. While continuing his New York practice, he served as general counsel of the Bendix Aviation Corporation, from 1945 to 1947. In his last year with Bendix he was a member of the company's board of directors.

In 1947 Gossett joined the Ford Motor Company as general counsel and vice-president, and during his first year at Ford he was elected to the board of directors. An influential executive during the company's postwar period of reorganization and growth, he contributed significantly to its reputation as a public-spirited enterprise. Resigning from his position with Ford in 1962, he accepted an appointment from President John F. Kennedy to serve in the United States Department of State as deputy special representative for trade negotiations, with the rank of ambassador. In the latter post he contributed to the eventual adoption, in 1967, of tariff agreements aimed at stimulating trade between the United States and other countries. He returned to private practice in 1964, joining the Detroit firm of Dykema, Wheat, Spencer, Goodnow & Trigg. Concurrently with his practice, he served as an adviser on international law to the Department of State in 1967 and as a member of a Presidential committee reviewing the salaries of federal officials in 1968.

Gossett, a member of the house of delegates of the American Bar Association since 1954, has served as chairman of the ABA's standing committee on legal aid, as president of the American Bar Foundation (an ABA legal research agency), and as director of the National Council on Education in Professional Responsibility, (a joint project of the ABA and the Association of American Law Schools). A caucus of the ABA's House of Delegates named Gossett president-elect in February 1967, and the nomination was ratified at the association's ninetieth annual convention, held six months later in Honolulu. In February 1968, as president-elect, Gossett announced a scholarship program—sponsored by the ABA and other interested groups and partly funded by the federal government—that would enable 200 poor students from minority groups (Negro, American Indian, and Spanish-speaking) to attend law schools. In pointing out the need for such a program in an interview in the New York *Times* (February 17, 1968), he noted that there were only 350 Negro lawyers in the South and Southwest, regions with a combined Negro population of some 13,000,000.

Gossett succeeded Earl F. Morris in the presidency of the American Bar Association at the ABA's ninety-first annual convention, held in Philadelphia in August 1968. In an address at the convention he outlined his views on law enforcement and legal reform. Reaffirming his belief in law as "an instrument of social justice," he told his audience: "I propose as president . . . to support and facilitate by all available means the firm and resolute enforcement of the law against all violators, especially those who would destroy our institutions by violent action; and . . . to persuade the restless and the deprived among our people that the only effective means towards the progress they justly seek are the lawful means." Urging that the current national unrest be viewed as a challenge to be met rather than a threat to be feared, he reminded his audience that America was settled, and its Constitution written, by the discontented: "Let us who occupy positions of leadership in a powerful and disciplined profession use our formidable resources to turn in our time the discontent that wracks our society into yet another constructive chapter in the contribution of our profession to the nation's progress."

Appearing before the National Commission on the Causes and Prevention of Violence in October 1968, Gossett testified: "It is not surprising that the poor, black and white, resent and fear the law, since they experience far more often and far more vividly instances of the law doing something to them rather than for them." In an interview for *U.S. News and World Report* (November 11, 1968) he criticized the administration of criminal justice in the United States in these words: "Many criminal courts in urban areas are dingy, overcrowded, undignified—almost public slums. Most of them are badly overworked, whipping through streams of cases without nearly adequate time to do a proper job." In an address to the second annual Citizens Conference Against Crime in New York City on November 22, 1968 Gossett called for reform of "our whole system of law," arguing that under present conditions millions of Americans were being deprived of their basic rights under the Constitution. "If we do not understand the deprivation of our dispossessed," he said, "we will never understand the roots of the disrespect for law and order that now threatens us; and if we do not understand it, we will not master it."

Another area of great concern to Gossett is the national electoral system, which, he maintains, "not only has outlived its usefulness" but is potentially hazardous to our nation and wholly incompatible with the time in which we live." In testimony before the House Judiciary Committee in February 1969, he presented the ABA's plan for electoral reform, which calls for direct popular election of the President and a runoff contest between the two leading candidates if none receives 40 percent of the vote. In April 1969 President Richard M. Nixon entrusted Gossett with the task of initiating an ABA study of the Federal Trade Commission. The study was intended as part of the administration's extensive review of government activities in the field of consumer protection. With characteristic fearlessness in the face of controversy, Gossett early in his presidential term supported the nomination of Associate Justice Abe Fortas for Chief Justice of the United States Supreme Court, and he criticized Fortas' opponents in the United States Senate as politically motivated.

As the ABA's ninety-second president, Gossett was the second Michigan lawyer to head the organization. (The first was Justice Thomas M. Cooley of Ann Arbor, who held that office in 1893.) His father-in-law, the late Chief Justice Charles Evans Hughes of the United States Supreme Court, was president of the ABA in 1924-25. Bernard G. Segal of Philadelphia succeeded Gossett in the top ABA post in August 1969.

Gossett has served as president of the National Legal Aid and Defender Association, and chairman of the national board of the United Negro College Fund. He is a director of the Lawyers' Committee for Civil Rights under Law and the International Legal Aid Association and a member of the Michigan Civil Rights Commission, the New York State Bar Association, the New York County Lawyers Association, the Association of the Bar of the City of New York, and the Michigan State and Detroit bar associations. He is also a director of the Detroit Symphony Orchestra and of the Metropolitan Detroit Council of Churches; a trustee of the Cranbrook Foundation at Bloomfield Hills, Michigan; a life trustee of Columbia University; a former president and member of the board of trustees of Riverside Church in New York City; and a board member of the National Conference of Christians and Jews. Gossett has also served as a director of the Rexall Drug and Chemical Company and of the One William Street Fund, Inc.; and as a trustee of Atlanta University, Morehouse College, Harper Hospital in Detroit, and the Interchurch Center in New York City. His fraternal organizations are Beta Theta Pi and Delta Theta Phi.

Among the honors he has received are the 1958 Amity Award of the American Jewish Congress, the Brotherhood Award of the Detroit Roundtable, and the "layman of the year" award of the Detroit Council of Churches. In February 1967, a civic dinner was held in Detroit in his honor, in recognition of his work as chairman of the United Negro College Fund. Among those present was Governor George F. Romney, who praised Gossett as "a man who has been a leader of causes without regard to the popularity of those causes." Gossett holds honorary LL.D. degrees from the University of Utah, Coe College, Bethany College, Oakland University, Kalamazoo College, Detroit College of Law, Tuskegee Institute, and Duke University. Wayne State University conferred an honorary doctor of humanities degree on him in 1957.

William T. Gossett married Elizabeth Evans Hughes, the daughter of the late Justice Charles Evans Hughes, on December 19, 1930. They live in Bloomfield Hills, Michigan, and they have three children, Antoinette Carter (Mrs. Basil W. Denning), William T. Gossett Jr., and Elizabeth Evans (Mrs. Fred S. Karaman). A Republican and a Baptist, Gossett belongs to the Detroit Club, the Detroit Athletic Club, The Links in New York City, Bloomfield Hills Country Club, and the Metropolitan Club of Washington, D.C. Wright Tisdale describes him in the *Michigan State Bar Journal* (February 1967) as "a man of quiet manner and unfailing courtesy" and quotes a former associate at Ford as saying that "working for Bill Gossett taught me the true meaning of the word 'gentleman.'"

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Who's Who in America, 1968-69

GRAHAM, SHEILAH

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SHEILAH GRAHAM

During Hollywood's halcyon years the success or failure of a star and a movie sometimes depended considerably upon the smile or frown of an influential gossip columnist, especially one of the feared and powerful triumvirate—Louella Parsons, Hedda Hopper, and Sheilah Graham. "The last of the unholy trio," as she has called herself, Miss Graham was also the youngest, most comely, most versatile, and perhaps the most hardworking. For thirty-three years she interviewed the stars and reported filmland gossip as a syndicated columnist for the North American Newspaper Alliance in newspapers that eventually numbered about 180 in the United States and abroad. With the waning of interest in Hollywood, she recently turned her attention from small talk to informed opinion and to celebrities everywhere. Thousands of people who have never read Sheilah Graham's column, or heard her on the radio or seen her on television, know her as the author of *Beloved Infidel* and other books in which she told movingly about her love affair with the novelist F. Scott Fitzgerald, who spent the last few anguished years of his life in Hollywood.

Sheilah Graham was born Lily Sheil, in an East End slum of London, England, about 1908. Her father died of tuberculosis when she was an infant, and during the first six years of her life she lived in a rented section of a basement room with her mother, a cook in an institution. The name Lily Sheil, she wrote in *Beloved Infidel*, "to this day horrifies me to a degree impossible to explain." The intense drive with which she pursued a career in the world of glamour probably began with her determination to escape the Dickensian hardships of her childhood.

At the age of six, in 1914, Sheilah Graham entered the East London Home for Orphans, where as a ward of charity she had her hair cropped regularly and felt "always ravenously hungry." A bright, competitive girl, she excelled in her studies and in games. Her opportunity for training in a trade, however, ended at fourteen when she had to leave the orphanage to look after her ailing mother, who died of cancer three years later. Now free to make her own way, she shunned domestic service, having earlier worked briefly and unenthusiastically as a housemaid, and took a job as a demonstrator of toothbrushes at Gamage's, a Holborn department store. In her attempt to scale the barrier of the fashionable West End, she had the asset of an engaging smile. A candy-deprived childhood had left her the excellent teeth required of a toothbrush salesgirl.

One of her customers at Gamage's was Major John Graham Gillam, an agent for an iron and steel manufacturer. He gave her a job in the fancy goods department of his company and helped her to free herself from her cockney accent and to improve her table manners. She was still in her teens when she and Gillam, twenty-five years older, were married. Confronted by his family's withdrawal of financial assistance, her husband encouraged her to go on the stage to earn money. After three months of study at the Royal Academy of Dramatic Art, she realized she lacked dramatic ability and decided to audition for a musical comedy show. It was at this point in her career that she adopted the name Sheilah Graham.

C. B. Cochran hired her as a chorus girl in his 1927 production of *One Dam Thing After Another* at the London Pavillion. When the star fell ill, Sheilah Graham went on in her place and scored so great a hit that Cochran signed her to a contract for other shows. Before long she began contributing articles about the stage to newspapers. Her writing had the quality of "salable mediocrity," as she recognized, and she made up her mind to win fame and wealth in journalism. Although uncomfortable over the shortcomings of her background, she apparently had little difficulty holding her own in society. She acquired a smattering of culture, enjoyed the attentions of titled admirers, became a member of the International Sportsman's Club, and even arranged to be presented at court.

With the blessings of her indulgent husband, Sheilah Graham moved to New York City in 1933 in the hope of writing articles for syndication. During her two years in New York she wrote first for the *Mirror* and then for the *Evening Journal,* becoming "the professional journalist" she had pretended to be. In 1935 John Wheeler, head of the North American Newspaper Alliance in New York, offered her N.A.N.A.'s syndicated column in Hollywood.

Although Miss Graham landed in the film capital "on two left feet," as she has recalled, she soon learned to temper her brash outspokenness in her column. At first she thought that in her masquerade as a patrician she would be more at home in Hollywood than in New York. "Hollywood was notorious even in London for the ignorance of the people who made the films," she explained in *College of One.* ". . . No one could embarrass me with erudite conversation." Her lack of formal education, however, made her ill at ease in the company of Robert Benchley, Marc Connelly, Dorothy Parker, and other writers then working for Hollywood studios.

Divorced from John Gillam in June 1937, Sheilah Graham soon afterward became engaged to the Marquess of Donegall. At a party in Hollywood in July 1937, given by Benchley to celebrate the engagement, she met F. Scott Fitzgerald. Close to despair over his declining reputation as a novelist and his frustrating battle against alcoholism, Fitzgerald was struggling as a scriptwriter to pay the costs of the education of his daughter, Scottie, in expensive East Coast schools and the care of his wife, Zelda, in a mental institution.

Almost at first sight Sheilah Graham and Fitzgerald fell in love. Even though she knew that Fitzgerald would not marry her, she broke off her engagement to Donegall. She encouraged Fitzgerald in his work for the movies and, especially, in his writing of his novel about Hollywood, the unfinished *The Last Tycoon,* for whose heroine, Kathleen, she was the inspiration. Fitzgerald helped the insecure young columnist to develop a sense of confidence and poise. At the same time he transmitted to her some of his own love of reading and his appreciation of the liberal arts by directing her in a course of study that he drew up to give her what he considered the equivalent of a college education.

"I was never a mistress," Sheilah Graham asserted in *The Rest of the Story.* "I was a woman who loved Scott Fitzgerald for better or worse until he died." She declined, for example, his offer to add a codicil to his will leaving her the royalties from *The Last Tycoon.* After the death of Fitzgerald, on December 21, 1940, Miss Graham eagerly sought a change of scene from Hollywood. The following summer at her request she was sent to England as a war correspondent for N.A.N.A. There her first assignment was to interview George Bernard Shaw, on his eighty-fifth birthday, about his thoughts on World War II.

Through her friendship with the powerful Lord Beaverbrook, then Minister of Supply, Miss Graham met many British government officials and important businessmen, including Trevor Cresswell Lawrence Westbrook, an aircraft manufacturer, who produced the World War II Spitfire fighter plane. She married Westbrook after her return to the United States in late 1941 and had two children, Wendy and Robert, before the marriage ended in divorce in 1946.

Motherhood spurred Sheilah Graham's ambition to reach the top in her career. When she resumed her Hollywood column after the war, she aimed at a salary of no less than $5,000 a week, then the average income of the stars. To supplement her earnings from her syndicated column—read in New York in the *Mirror* and in Los Angeles in the Hollywood *Citizen News*—she wrote a monthly piece for *Photoplay* and conducted her own radio program. In 1951 and 1955 she added to her prominence with television programs presenting Hollywood chitchat and interviews with the stars. From February 1952 to May 1953 she wrote a daily gossip column for *Daily Variety,* a prestigious assignment that gave her an increased sense of responsibility for accuracy. "I learned the importance of being right as well as being read," she recalled in *The Rest of the Story.* "It was a fascinating time. I was Cock o' the Walk. Louella and Hedda were eating out of my hand. I wielded the whip and I enjoyed it—mostly."

Meanwhile, a resurgence of interest in the work and life of Fitzgerald had led to the publication of books about him, including Budd Schulberg's novel *The Disenchanted* and Arthur Mizener's biography *The Far Side of Paradise,* that Sheilah Graham felt did not convey a full understanding of his personality. Primarily to show that he had not died a defeated man, she wrote *Beloved Infidel; The Education of a Woman* (Holt, 1958), which discloses the truth about her own early years and intimately recounts her association with Fitzgerald during the last three and a half years of his life. The title *Beloved Infidel* is taken from one of his poems to her.

Beloved Infidel, written in collaboration with Gerold Frank, became a best seller and earned critical approval for its warmth and authenticity, although some reviewers detected a confessional magazine flavor. Edmund Wilson praised it in the *New Yorker* (January 24, 1959) as "the very best portrait of Fitzgerald that has yet been put into print." A film version of *Beloved Infidel* (Twentieth Century-Fox, 1959) was produced by Jerry Wald and costarred Gregory Peck and Deborah Kerr. Miss Graham regarded the screen dramatization as a "complete disaster." The writing and reception of *Beloved Infidel* is discussed at length in its less successful autobiographical sequel, *The Rest of the Story* (Coward-McCann, 1964), which delineates Miss Graham's adventures in matrimony, motherhood, and money making.

The revelation in *Beloved Infidel* of the Pygmalion-Galatea aspect of Sheilah Graham's relationship with Fitzgerald aroused some demand among Fitzgerald buffs and scholars for a publication of the educational program that he had prepared for her. She complied with *College of One* (Viking, 1967), which presents the entire curriculum and describes his method of teaching. It also includes his comments on several writers and various original documents that in the opinion of John Carroll "make Miss Graham's book far more valuable than much of the criticism recently lavished on Fitzgerald's work" (Toronto *Globe and Mail* magazine, April 15, 1967).

In the foreword to *College of One,* Sheilah Graham wrote that this was her last book about Fitzgerald and that her next book would be a novel. Her next book, however, turned out to be *Confessions of a Hollywood Columnist* (Morrow, 1969), the story of her thirty-two-year association with the film stars—from Garbo to Barbra Streisand and from Clark Gable to Warren Beatty. Although some reviewers ridiculed her prose style and lapses of taste, the book's disenchanting anecdotes and unflattering profiles assured its commercial success. Even the acidulous Philip French, who in the London *Observer* (June 1, 1969) dismissed the book as "just a series of bitchy, two-dimensional portraits of postwar stars containing material that was presumably too hot for syndication to family newspapers across America," conceded that it exercised a "considerable prurient fascination."

Occasionally Miss Graham has turned her abrasive criticism on herself as a gossip columnist. "Sitting at my typewriter banging out the items," she admitted in *The Rest of the Story,* "I sometimes laugh as I stir my witch's brew, putting in the onions and the herbs to give indigestion to people I don't like or to those I think have slighted me, the great me." She is coolly practical, however, in her grasp of what makes the best story: "And it's true that I sometimes mistake my typewriter for my teeth, because the more I bite the more my column will be read."

By 1964, as reported in *Time* (May 29, 1964), Sheilah Graham had "deposed Hopper and Parsons as doyenne of the Hollywood columnists." Her column was at that time appearing in 178 papers, as compared with 100 papers for Miss Hopper and sixty-nine for Miss Parsons. Hollywood, however, had ceased to be the commanding center of the movie industry. Realistic and long aware of film production elsewhere in the world, Miss Graham changed the name of her column from "Hollywood Today" to "Hollywood Everywhere." In April 1969 she announced without regret that in view of the dwindling concern with Hollywood gossip, she would change the format of her column to concentrate on celebrities and other people in the news and would devote herself in "Speaking for Myself" to fact and opinion. She intended to make her headquarters in New York City, but to spend much of her time visiting Hollywood and traveling in other countries.

Sheilah Graham became a citizen of the United States in August 1947. It was partly to give her two children an American father—a parental influence more direct than Westbrook in London could exert—that she married for the third time, in February 1953. She has identified her third husband as "an American of Polish ancestry with an unpronounceable name." They were divorced after about two years of marriage. Her son, Robert Westbrook, is the author of the novel *The Magic Garden of Stanley Sweetheart,* scheduled to be made into an MGM film.

Even in the days before color television, when the camera could not do justice to her green eyes and blond hair, reviewers of Miss Graham's TV shows were impressed by her telegenic qualities. She does not smoke and is not fond of alcohol, but confesses to a lack of willpower at times in regard to calories. Despising in the stars what she despises in herself, she is unmerciful in finding fault with performers who become overweight. She once described herself as "cautious of new friendships, reserved," and some readers of her books have found her callous in using people for her own ends. Her mettle is indestructible. "I have never allowed the grass to grow under my feet," she wrote in *The Rest of the Story.*

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Who's Who of American Women, 1968-69

GRAY, HAROLD E(DWIN)

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When Harold E. Gray succeeded retiring Juan Trippe as chairman and chief executive officer of Pan American World Airways in May 1968, Robert E. Bedingfield of the New York *Times* observed that "a pioneer replaced a pioneer." Gray quit aeronautical engineering to join Pan Am as a pilot in 1929. As a flyer he logged over 15,000 hours at the controls of Pan Am planes and participated in the blazing of air trails to Central and South America, Europe, Asia, and the South Pacific. He quit flying to devote himself completely to executive duties with the company in 1947, became a vice-president in 1949, and moved up to the presidency in 1964.

United States-flag international air service began with the founding of Pan Am as a Florida-Cuba shuttle line by Juan Trippe in 1927. The company pioneered commercial flight across the Pacific with the Martin M-130 *China Clipper* in 1935, across the Atlantic with the Boeing B-314 *Yankee Clipper* in 1939, and around the world with the Lockheed *Constellation* in 1947. Other innovations credited to Pan Am were multiple flight crews, meals aloft, and radio communication between plane and ground. Begun with an investment of $300,000, Pan Am is now the world's largest international air carrier, with more than $1 billion in assets and 80,000 miles of air routes linking the United States with eighty-eight countries on six continents. Under Gray, it has continued to progress in pilot training, safety standards, aircraft and engine design, lower fares, fleet modernization, operational efficiency, navigational methods, and improved ground facilities for travelers and shippers. The least surprising of the improvements have been those in technology, Gray's forte.

HAROLD E. GRAY

Harold Edwin Gray was born in Guttenberg, Iowa on April 15, 1906, the only son of Otis Elmer Gray and Bertha (Hagensick) Gray. He has two sisters, Mrs. Nelda Wickersheim and Mrs. Adelaide Carpenter. Gray was reared in Guttenberg and in Elkader, Iowa, where, as a student at Elkader High School, he excelled in basketball and track. After his graduation from high school, in 1923, Gray entered Iowa State University with the intention of becoming a civil engineer, but he left the university in 1925 to join the United States Army Flying Cadet Corps. As a cadet, he received flight training at the Air Corps' Brooks and Kelly fields.

In 1926, when his term in the cadet corps ended, he enrolled at the University of Detroit, which had one of the few schools of aeronautical engineering then in existence. "I still had a great interest in building bridges," he has recalled, "but now I was much more interested in building airplanes." During two years at the university, he supported himself by doing free-lance aeronautical engineering, including the designing of airplanes, for several companies. He left the university in 1928 without a degree. (An honorary master of engineering degree was bestowed on him by the university eleven years later.)

After quitting his university studies, Gray took a job as a pilot with the Ford Motor Company, which was then manufacturing the Ford Trimotor airplane. A few months later he was hired by Sky View Airlines, a Ford customer, as a pilot at a salary of $400 a month. For Sky View he made sightseeing hops, first over Niagara Falls and later Miami. While based in Miami, Gray met the staff of the fledgling Pan American Airways, founded two years earlier by Juan Trippe. At that time the airline was flying two Fokker tri-motors between Miami and Key West, Florida and Havana, Cuba.

In March 1928 Gray was hired by Pan Am to fly a new route the airline was opening between Brownsville, Texas and Mexico City. He was the tenth pilot to join the company. Juan Trippe's ultimate goal was an airline linking all countries of the globe, and his laboratory was the Caribbean, where Pan Am was experimenting with plane-to-shore communication, over-water navigation, and weather prediction. In 1928 Pan Am became the first American airline to have aircraft built to its own specifications, the first to build its own airport, and the first to develop an airways traffic control system.

In the late 1920's and early 1930's Gray and other Pan Am pilots surveyed and established air routes to Central and South America. In 1934 Gray qualified as a master pilot for the transoceanic Clippers, the large, four-engine, fat-bellied "flying boats" built for Pan Am by the Sikorsky and Martin companies and, later, the Boeing Company. Between 1935 and 1937 he made some of the runs in Pan Am's pioneering transpacific Clipper service. In the summer of 1937 he was chief pilot of the Pan Am *Clipper III* when that craft made a survey flight from Newfoundland to Southampton, England via Foynes, Ireland. The flight was the first in a series preparatory to the establishment of Pan Am's regular transatlantic service in 1939.

During World War II Pan Am's facilities and personnel were put in the service of the war effort, and Gray worked on projects for the United States Army and Navy. In 1944 he became operations manager of Pan Am's Atlantic division. He was appointed manager of the Pacific-Alaska division of Pan Am in 1947, and the pressures of his executive duties forced him to curtail his flying. By then he had logged 15,000 hours of commercial piloting time, or nearly two full years in the air.

In 1949 Gray was elected Pan Am vice-president in charge of the Pacific-Alaska division. Three years later he became vice-president of the Atlantic division, and from 1953 to 1960 he served as executive vice-president of that division. As executive vice-president, he was responsible for the design and construction in 1957 of Pan Am's air terminal at John F. Kennedy International Airport (then called Idlewild), with its streamlined facilities for the processing of passengers and baggage. When the Atlantic and Pacific-Alaska divisions were merged in 1960, Gray became executive vice-president in charge of the overseas division.

The directors of Pan Am elected Gray president and chief operating officer of the company in July 1964. From the beginning of his presidency, Gray pressed government and industry to initiate plans for a fourth jetport to relieve air traffic congestion in the New York City area. He also urged the creation, where feasible, of "sound clearways" to eliminate the jet noise problem affecting residents of areas around major airports. According to his plan, residential buildings would be cleared from the areas through gradual government condemnation and property acquisition and replaced by commercial, industrial, or recreational facilities. Early in his presidency Pan Am organized its Metropolitan Airports Division, which develops and manages reliever airports as alternatives to overcrowded metropolitan jetports.

Under Gray's presidency Pan Am became the first airline to relay in-flight messages via satellite, in 1964, and the first to operate around-the-world jet freighters, in 1965. In April 1966 the company placed the first airline order for Boeing 747 aircraft. The first of those giant jets, each capable of carrying 490 thrift-class passengers, is scheduled for service late in 1969. French-British Concorde supersonic transports were also ordered by Pan Am, for delivery in the early 1970's. In 1967 Pan Am introduced the first fully automatic approach-and-landing system in scheduled commercial service.

In its annual report for 1967 Pan Am announced operational revenues of $950,000,000, gross income of $1.13 billion, and net income of $65,687,000, or $2 a share on 32,858,346 average shares outstanding. Revenue passengers totalled 8,411,000, and passenger miles totalled almost 15 billion. In 1967 the Civil Aeronautics Board authorized Pan Am to schedule flights across the United States in addition to its international service. When Juan Trippe announced his retirement, in May 1968, he also announced that he had chosen Gray to succeed him as chairman and chief executive officer.

Pan Am now is a diversified corporation involved in many enterprises other than air transport. It gives technical assistance to airlines of other countries; runs an international hotel chain through a subsidiary, the International Hotels Corporation, operates, under contract to the United States Air Force, the missile base at Cape Kennedy, Florida and a world-wide system of missile tracking stations; and sells corporate aircraft. Future plans call for the building at Kennedy Airport of a $57,000,000 maintenance base with facilities for the repair and overhaul of all types of planes and engines in the Pan American fleet and a $50,000,000, 600,000-square-foot addition to Pan Am's passenger facility.

On September 12, 1929 Harold E. Gray married ExaBell Sublett. The Grays have a son, Frank, an electronics engineer. Another son, Harold E., Jr., a carrier-based United States Navy pilot, was killed in action over North Vietnam in August 1965. Gray is a blue-eyed, rugged-looking man who has graying brown hair and weighs 185 pounds, well distributed over his five-foot-eleven frame. Gray is a Republican and a Protestant and is a fellow of the American Institute of Aeronautics and Astronautics, and a member of the National Industrial Conference Board, the Pan American Society of the U.S., the American Institute of Management, and the America-Spain committee of the Spanish Institute. His clubs are the Mid-Ocean, the Sky, the Stanwich, the Cotton Bay, and Blind Brook. He enjoys golf and woodworking. Gray, the inventor of navigational and desalination devices, tinkers at engineering in his spare time and looks forward to doing more of it after his retirement. "I like to do things and make things with my hands," he has said. "I like to think of better ways of doing things."

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GREENE, GRAHAM

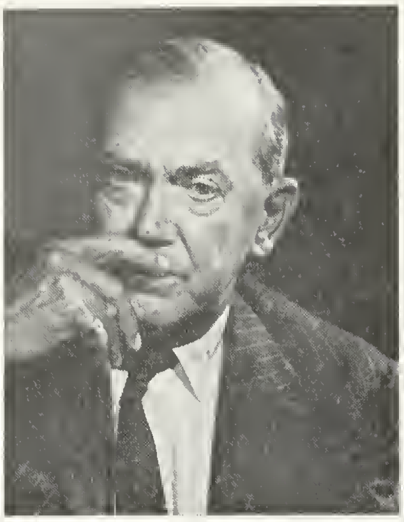
Oct. 2, 1904- British author
Address: c/o Viking Press, 625 Madison Ave., New York 10022

As the American novelist and short story writer Harry Sylvester once pointed out, Graham Greene is "the first major English-writing novelist who is also a Catholic." A master at building and maintaining suspense, Greene divides his work into two categories. One embraces his serious "novels," such as the theologically oriented *The Power and the Glory* (1940) or the largely secular *The Quiet American* (1955). The other category is for his "entertainments" such as the sinister spy thriller *The Ministry of Fear* (1943) and the wry comedy *Our Man in Havana* (1958). Concentrating relentlessly as they do on the sordid, the seedy, and the violent in a "fallen world," the novels reflect a vision that some critics consider "Jansenistic" or "Manichean." But even those who charge Greene with heretical morbidity acknowledge his peerless talent for fusing theology and melodrama.

Elizabeth Bowen ranks Greene "among the few, the very few, of our great living novelists," and Sean O'Faolain has called him "one of the really significant novelists now writing in any language." Morton Dauwen Zabel once described him as "a searching, irresistible talent and a true magician in the words and spells of authentic drama, . . . [one] who has found an instrument for probing the temper and tragedy of his age, the perversions and fears that have betrayed it, and the stricken weathers of the soul." The regular publishers of Greene's books for many years were Heinemann in England and Doubleday in the United States. Since 1938 Viking Press has published the American editions of his works, and in London his publisher is now the Bodley Head. Beginning with *This Gun for Hire* in 1942, an extraordinarily high proportion of Greene's fiction has been successfully and profitably translated to the motion picture screen.

One of six children, Graham Greene was born at Berkhamsted, Hertfordshire, England on October 2, 1904 to Charles Henry Greene, headmaster of Berkhamsted School, and Marion R. Greene. The parents were cousins, both born with the family name Greene, and Robert Louis Stevenson was a first cousin of the mother.

In an essay on Walter de la Mare, Greene wrote: "Every creative writer worth our consideration . . . is a victim: a man given over to an obsession." During childhood Greene became obsessed with a vision of the demonic. In an aside in his *The Lawless Roads* (1939), he recalled that his family's quarters at Berkhamsted School smelled of "books and fruit and eau de cologne." The school itself, however, smelled to him of something more akin to sulphur. "In the land of . . . stone stairs and cracked bells ringing early, one was aware of fear and hate. . . . One met for the first time characters, adult and adolescent, who bore about them the genuine quality of evil. . . . And so faith came to one—shapelessly, without dogma, a presence about a croquet lawn, something associ-



GRAHAM GREENE

ated with violence, cruelty, evil across the way. One began to believe in heaven because one believed in hell, but for a long while it was only hell one could picture with a certain intimacy—the pitchpine partitions in dormitories where everybody was never quiet at the same time; . . . 'the damned . . . heaped together in their awful prison . . .'; no solitude anywhere, at any time."

Precocious and secretive, Greene was delving into the family library long before his parents knew that his reading skill had advanced beyond the ABC books. One of his early favorites was H. Rider Haggard's *King Solomon's Mines*. "If it had not been for that romantic tale of Allan Quatermain . . . and, above all, the ancient witch Gagool, would I at nineteen have studied the appointments list of the Colonial Office and very nearly picked on the Nigerian Navy for a career?" he wrote in his essay "The Lost Childhood." "And later, when surely I ought to have known better, the odd African fixation remained. In 1935 I found myself sick with fever on a camp bed in a Liberian native's hut with a candle out in an empty whisky bottle and a rat moving in the shadows. Wasn't it the incurable fascination of Gagool . . . that led me to work all through 1942 in a little stuffy office in Freetown, Sierra Leone?"

The decisive book in his formation was Marjorie Bowen's *The Viper of Milan*, which he took from a shelf of the family library at fourteen. "From that moment," he recalled in "The Lost Childhood," "I began to write. All other possible futures slid away. . . . Imitation after imitation of Miss Bowen's magnificent novel went into exercise books. . . . Miss Bowen . . . had given me my pattern. Religion might later explain it to me in other terms, but the pattern was already there—perfect evil walking the world where perfect good can never walk again."

At one point in adolescence, Greene ran away from school—and, perforce, from home. "But a prison conditions its inhabitants," he recalled in his essay "The Revolver in the Corner Cupboard." "I never wanted to return . . . but . . . freedom bored me utterly." After his return, his parents sent him to London for a few months of psychoanalysis, from which he emerged more extrovert but "wrung dry." "For years, it seems to me, I could take no aesthetic interest in any visual thing at all. . . . I was fixed in my boredom." At seventeen he experimented with suicide by "Russian roulette" several times.

After graduating from Berkhamsted School, Greene studied modern history at Balliol College, Oxford. Out of impishness, he joined the Communist party while at Oxford and remained a member for six weeks. He took a "second" at Oxford in 1925, and in that year published his first book, a collection of poetry, *Babbling April*. As described by A. A. DeVitis in his book *Graham Greene* (1964), the poetry "owed much to his reading of Edna St. Vincent Millay." Greene converted from Anglicanism to Roman Catholicism in 1926.

In 1926, after a few months of unpaid apprenticeship with the Nottingham *Journal*, he became a subeditor with the London *Times*, a job that he kept until the publication of his first novel, *The Man Within* (1929). The title of the book came from Sir Thomas Browne's epigraph, "There's another man within me that's angry with me." David Lodge in his monograph *Graham Greene* (1966) noted that *The Man Within*, with its "vaguely sketched, rather dream-like setting . . . lacks the authenticating particularity of Greene's later work and gives him too much room for a rather self-indulgent romanticism," but that it is "by no means a bad novel."

On the strength of *The Man Within*, Heinemann and Doubleday guaranteed Greene 600 pounds a year to give him the freedom to devote himself entirely to the writing of fiction. His second and third books, *The Name of Action* (1930) and *Rumour at Nightfall* (1931), fell so far below his standard that he has excluded them from the uniform edition of his works. He became a popular success with his first entertainment, *Stamboul Train* (1932), published in the United States under the title *Orient Express*. In that book Greene uses the train speeding from Ostend to Istanbul as the locale for a melodrama of international intrigue that involves a number of characters, including a Communist revolutionary, a Jewish merchant, a chorus girl, and a lesbian journalist. David Lodge wrote of the book: "The railroad train . . . in its headlong rush across Europe . . . provides just the right combination, for Greene's purposes, of the familiar and the unfamiliar. Greene has admired this combination in the work of John Buchan, entertainer of an earlier era, quoting from Buchan's *The Power House* a line that might well stand as an epigraph to any of his own entertainments: 'Now I saw how thin was the protection of civilization.' In *Stamboul Train* the protection is as thin as the walls and windows of the train."

Stamboul Train was followed by two novels: *It's a Battlefield* (1934), a Conradian story about the repercussions in the lives of various Londoners of the conviction of a Communist for the murder of a policeman, and *England Made Me* (1935), about the empty life of a Swedish millionaire tycoon and those around him. From 1935 to 1939 Greene was film critic for the *Spectator*, and the influence of cinematic techniques on his style is evident in *A Gun for Sale* (1936)—called *This Gun for Hire* in the United States—a fast-paced, suspenseful thriller that might have been written expressly for production by Alfred Hitchcock.

The turning point in Greene's literary career is marked by *Brighton Rock* (1938), the first of his novels in which the theological element clearly emerges. The antihero of *Brighton Rock* is Pinkie Brown, a young gangster in Brighton, the popular English seaside resort. A perverse Roman Catholic, Brown seeks to kill Rose, the girl with whom he is "living in sin," by luring her into a sham suicide pact. But in the end it is Pinkie who drives over a cliff—to his death and, apparently, his damnation. Robert O. Evans in *Graham Greene: Some Critical Considerations* (1963) wrote of *Brighton Rock:* "Salvation is the subject of the novel. . . . To epitomize Pinkie's struggle and Rose's potential, one is tempted to recall the words of another Catholic writer whom Greene in some respect resembles, Francis Thompson: 'All things betray thee, who betrayest Me.' "

Greene's next entertainments were the stories of international intrigue *The Confidential Agent* (1939) and *The Ministry of Fear* (1943). The latter, set in London during World War II, is perhaps his best thriller. His greatest novel, in his own opinion and that of critics, is *The Power and the Glory* (1940), first published in the United States under the title *The Labyrinthine Ways.* It is the story of a priest, hunted by the Communist authorities during the religious persecution in Mexico, who drowns his fear in alcohol and sex but never loses his sense of guilt, his belief in his sacramental powers, or his essential loyalty to his calling. Alan Pryce-Jones has called *The Power and the Glory* Greene's "masterpiece—possibly, indeed, the best English novel of its decade." *The Power and the Glory* has been adapted to both the stage and the screen.

During World War II Greene spent over a year in West Africa on a confidential mission for the British Foreign Office. After the war he was an editor and director with Eyre and Spottiswoode, Ltd., publishers, until 1948.

Ranking next in critical favor to *The Power and the Glory* among Greene's novels is *The Heart of the Matter* (1948), a theological melodrama about Major Scobie, a British colonial officer in Sierra Leone, West Africa who is ruined by pity. The book stirred up controversy in Roman Catholic circles because of its implication that salvation is possible even in suicide. A less successful excursion into theological adventure was *The End of the Affair* (1951), in which the heroine, torn between sexual and divine love, opts for the latter. About *A Burnt-Out Case* (1961), a novel set in a leper colony in the Congo, Charles J. Rolo wrote in *Atlantic Monthly* (March 1961): "This strange and haunting novel, artfully charged with psychological suspense, is certainly one of Greene's most memorable works."

The entertainment *The Third Man* (1950) is a haunting crime-and-chase mystery set in postwar occupied Vienna. During the early 1950's Greene went to Vietnam (then French Indo-China) as a newspaper correspondent. Out of that experience came *The Quiet American* (1955), the most secular—as opposed to religious—of his major novels. The title character in the book is Alden Pyle, an idealistic young American working ostensibly with a medical mission in Saigon whose good intentions bring about bloodshed and tragedy. Greene has compared Pyle's dangerous "innocence" to "a dumb leper who has lost his bell, wandering the world, meaning no harm." With the exception of a few, who were preoccupied with what they considered the novel's anti-Americanism, critics classify *The Quiet American* with the superior works in the Greene canon.

Greene's *Loser Takes All* (1955) is a comic novella about gambling. Following several visits to Cuba, Greene wrote the satirical entertainment *Our Man in Havana* (1958). A sojourn in Haiti in 1963 provided him with the material for his seriocomic novel *The Comedians* (1966), of which Conor Cruise O'Brien wrote in the New York *Herald Tribune Book Week* (February 6, 1966): "Mr. Greene has been looking for hell all his life and has found it at last, in Haiti. The discovery seems to have refreshed and indeed exhilarated him and to have sharpened his perceptions."

The authentic detail that characterizes Greene's fiction derives from his assiduous research and observation during his travels. Before he wrote *The Power and the Glory,* Greene recorded his experiences in Mexico in *The Lawless Roads* (1939), published in the United States under the title *Another Mexico.* His African travels are reported in *Journey Without Maps* (1936) and *In Search of a Character* (1967.)

For the stage Greene has written the dramas *The Living Room,* produced in 1953, and *The Potting Shed,* produced in 1957, and the comedy *The Complaisant Lover,* produced in 1959. For children he has written *The Little Fire Engine* (1950), *The Little Horse Bus* (1952), and *The Little Steam Roller* (1955). His stories have been collected in *Twenty-One Stories* (1955) and *May We Borrow Your Husband?* (1967).

Greene's essays, most of them studies of other writers, have been brought together in *Collected Essays* (1969). In reviewing that book for the New York *Times Book Review* (May 25, 1969), Brigid Brophy observed: "The characters happen, this time, to be real. But the instruments are those of Mr. Greene's novels: the relentless compassion, slicing out a character's inner life; and the beautiful flat pulse of his prose. The sentences come in shapes . . . varied, but the dominating form consists of a simple thud of statement followed by a quick trickle of dependent or appositional phrases, tadpole form, with the curl of its irony usually in the tail."

The author's honors include the 1941 Hawthornden Prize for *The Power and the Glory,* the 1949 James Tait Black Memorial Prize for *The Heart of the Matter,* the 1952 Catholic Literary Award for *The End of the Affair,* the 1955 Boys Clubs of America Junior Book Award for the *Little Horse Bus,* an honorary degree from Cambridge University, and an honorary fellowship from Balliol College, Oxford. In December 1965 Queen Elizabeth named him a Companion of Honor, and in January 1969 the French government appointed him a Chevalier of the Legion of Honor.

Graham Greene, who married Vivien Dayrell Browning in 1927, has two children, a son and a daughter. Since 1966 he has made his permanent home on the French Riviera. Greene is a quiet-mannered man with what J. W. Lambert in a London *Sunday Times* article reprinted in the Washington *Post* (March 27, 1966) described as a "mischief-lightened boy's face." He delights in spurious stories about himself, and he twice won *New Statesman* competitions with parodies of himself. Politically, his sympathies tend to the left. He has expressed admiration for Fidel Castro, for example, and, now that Stalinism is past, he has said that if he had to choose between life in the United States and life in the Soviet Union, he would opt for the latter.

Greene was perhaps to some degree speaking for himself when he put into the mouth of Brown, the narrator of *The Comedians,* the following words: "When I was a boy I had faith in the Christian God. Life under his shadow was a very serious affair; I saw Him incarnated in every tragedy. He belonged to the *lacrimae rerum* like a gigantic figure looming through a Scottish mist. Now that I approached the end of life it was only my sense of humor that enabled me sometimes to believe in Him. Life was a comedy, not the tragedy for which I had been prepared, and it seemed to me that we were all . . . driven by an authoritative practical joker towards the extreme point of comedy." Greene recognizes his debt to such writers as Ford Madox Ford, Joseph Conrad, and, above all, Henry James, but he has observed that "what one reads doesn't influence one as much as where one is."

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GREENE, NANCY (CATHERINE)

May 11, 1943- Canadian skier
Address: c/o Robert K. W. Greene, 1815-A 4th Ave., Rossland, British Columbia, Canada

After hockey stars Bobby Hull and Gordie Howe, the most popular sports personality in Canada is Nancy Greene, the ski racer who during her amateur career won the Olympic gold medal once, the Olympic silver medal once, the World Cup twice, the United States championship three times, and the Canadian championship six times. She is the first Canadian woman to win the World Cup and the first to capture more than one Olympic title. Miss Greene turned professional in April 1968 and now heads Nancy Greene, Ltd., an agency through which she puts her image to work in promoting such clients as the British Columbia Telephone Company and in mustering greater public support for the Canadian national ski team.

Nancy Catherine Greene was born on May 11, 1943, in Ottawa, Canada. Her father is Robert Kenneth Wollaston Greene, an engineer with Cominco, Inc., and her mother is Helen Catherine (Sutherland) Greene. Miss Greene has two sisters, Mrs. Elizabeth Bilodeau and Mrs. Judy Rowsell, both of whom have been members of the Canadian National ski team, and three brothers, John, Kenneth and Richard. All the members of the family, including the parents, are avid skiers. "I've always skied," Miss Greene recalled for John Burks of *Newsweek* (April 8, 1968). "When I was six years old we'd go down on the steepest part of Red Mountain on a rope held by my father. I can still remember the time I made it down with only fifteen falls." Red Mountain is in Rossland, the British Columbia ski-resort village where the family moved in Nancy's early childhood and where she was raised.

As her skill on the slopes developed, so did her natural competitiveness. "My sister Elizabeth was older," she recounted in an interview with John Henry Auran of *Skiing* (November 1967). "From the minute I was born, I was competing against her. At first I didn't want to race because she did. But when I started to race, I wanted to beat her. And I did." At thirteen she began following a year-round regimen—including bicycling, running, and carrying her youngest brother upstairs to bed each night—designed to build up the strength of her arms, legs, and back.

With the growth in physical strength came a growth in physical courage, which she knew to be an essential virtue in championship skiing. "You can't think of falling," she has said. "The fear tightens your muscles. If you are being realistic, I suppose you'd think, 'What am I doing going down this slope? This is crazy.' But no, you have to think: 'Oh, boy, I'm going fast. This is terrific.' " Jean-Claude Killy, the French daredevil of the slopes, became her hero. "He's amazing," she has said of Killy. "He's got terrific balance, he's got the quickness of a cat, and he's smart. He has realized that the fastest way down the mountain is not always the way it says in the book. To him, a race is one recovery after another. So he trains this way, and being off balance is natural to him." Killy has returned the compliment, saying of her, "She attacks the course, instead of concentrating on *le style.*"

Miss Greene became a member of the Canadian national ski team in 1959, when she was sixteen and still a student at the Rossland Secondary School. At that time the team was a ragtag organization, with feckless moral support and little financial backing. The members had to pay their own way to meets and to training sessions in Europe, where the Canadian Amateur Ski Association had hired a coach, Pepi Salvenmoser. Miss Greene was more fortunate than most of the members of the team, because she received financial support from the Rossland Mountain Ski Club and special attention from Salvenmoser. "Pepi . . . was always looking for winners," she told John Auran in the *Skiing* interview (November 1967). "It didn't hurt me. I was always on the right end of the favoritism, but it wasn't good for the team. Nancy Holland, Linda Crutchfield, and the others, they could have done a lot better than they did, but they didn't have anybody who was adapted to their way of thinking."

With the Canadian Olympic team at Squaw Valley, California in 1960, Miss Greene placed twenty-second in the downhill race. After her graduation from Rossland Secondary School, in 1961, she completed a year's work at Notre Dame University of Nelson, in Nelson, British Columbia and then devoted her full attention to skiing. In 1962 she placed fifth in the world championship downhill event. The following year the Western Canadian members of the Canadian team passed up training and competition in Europe for financial reasons. At home, they found a new coach, Hali Scheller, who had been brought to Canada from Austria bv the Kimberly Ski Club of British Columbia. "Hali was terrific," Miss Greene noted in the *Skiing* interview. "He's the one that really got me moving in the right direction. I never could ski ice until I met him."

During the winter of 1963-64 Miss Greene trained and raced in the United States with ten members of the Canadian men's team, an experience that helped her to gauge her performance by the higher standards imposed on men, which is her wont. At Waterville Valley, New Hampshire she met coach Tommy Corcoran, from whom she later received tutelage. "I worked with her in the downhill and racing temperament for a girl and she liked to go fast. A lot of girls say they like to go fast, and they on step turns," Corcoran has said. "She has an ideal don't really mean it. But she really did. Anyway, Nancy was easy to coach. She had the talent, she understood what you were trying to tell her, and she could do it."

By 1965 the Canadian national team had a Canadian coach, a systematic training program, and fairly good financial support. The team's followers expected Miss Greene to attain international ranking that year. She was fast enough to justify their hopes, but her frequent falls held her back. A rigorous training program aimed at correcting the fault began to pay dividends in the 1966 season, when she more than held her own with Europe's best. In twenty-three encounters with the top European skiers Miss Greene placed first in four, second in four, and within the first five in five others. In the world championship meet at Portillo, Chile in 1966 she took the lead in the first run of the slalom event, but in the second run she fell twice and placed seventh. In the downhill she recorded one of the fastest halfway times but fell going into the final schuss, injuring her right elbow. With her right pole taped to her hand, she placed fourth in the giant slalom.

In the 1967 World Cup competition Miss Greene recorded four quick victories at Oberstaufen, Germany and Grindelwald, Switzerland. At Schruns, Austria, she added a third place in the slalom and a fourth in the downhill, bringing her lead in World Cup standings to thirty-one points. Dan Jenkins commented in *Sports Illustrated* (January 30, 1967): "There seemed to be three reasons for Nancy's explosion. First of all, Marielle Goitschel was just getting into condition from an ankle injury. . . . Second, Austria's Erika Schinegger, the best women's downhiller, suffered a minor injury at Oberstaufen. Third, Nancy Greene is racing better than ever and, as the racers philosophically put it, 'This is her turn. . . .' When Nancy is right, no girl skis as fast."

NANCY GREENE

World Cup competition is figured on placements by a skier in the slalom, giant slalom, and downhill events at ten major meets in Europe and North America. By leaving Europe after the competition at Schruns in order to fulfill commitments in Canada, Miss Greene forfeited opportunities for accumulating valuable points, and by the time she returned to World Cup competition, at Franconia, New Hampshire, she was in danger of losing the championship. But she did well enough at Franconia to maintain a slight lead over her rivals, and at the next meet, in Vail, Colorado, she was second in the downhill and first in the giant slalom. In the final World Cup meet, at Jackson Hole, Wyoming, she went into the final slalom event knowing that she had to place first if she were to win the cup. "There was a lot more tension than at Portillo," she later related, "and I felt the tension, too. But I had won four straight giant slaloms and I knew in my mind that the other girls couldn't touch me. I knew my own strength, and, unlike after the first run at Portillo, I felt sure of myself." Miss Greene won the slalom—and the World Cup—by the slimmest of margins, seven-hundredths of a second.

The 1968 ski season began inauspiciously for Miss Greene, with a failure to win any of the events in the first World Cup meet at Grindelwald. But at the Olympics in mid-February she was at the peak of her performance. She placed second in the slalom and tenth in the downhill—partly because she used the wrong type of wax on her skis—but in the giant slalom she won by 2.64 seconds, a margin previously considered impossible in world competition. "I think perhaps it was my greatest race ever, she told reporters afterwards. "I don't know whether I made a mistake or not. I only know that I attacked the course with everything I had. I just worked and skied and worked some more." She added that she "would rather win the World Cup than an Olympic medal," however, and she went on to win her second consecutive World Cup, clinching the championship in the last meet of the season, at South Lake Tahoe, California.

As a professional, Miss Greene makes personal appearances at ski clubs and other gatherings, gives skiing exhibitions, and endorses a variety of products, including the Nancy Greene line of sportswear, but never patent medicines, cigarettes, and alcoholic beverages. Where possible, she uses her business commitments for the benefit of the Canadian national ski team. Pursuant to her contract with the Pontiac division of General Motors, for example, the team has obtained a fifteen-unit fleet of Pontiac station wagons and vans, and one of the conditions of her contract with the Mars Candy Company is that the team will receive one cent for every candy wrapper collected in its behalf. Business and promotion details for Nancy Greene, Ltd. are negotiated by Douglas D. Maxwell, Ltd., and Doug Maxwell, the president of that agency, is general manager of Nancy Greene, Ltd. In an interview with Jack Marks of the Toronto *Globe and Mail* (October 25, 1968), Maxwell estimated Miss Greene's income for 1968 at $200,000.

Often described as "pert," Nancy Greene is five feet four inches tall, weighs 120 pounds, and has blue eyes, brown hair, and freckles. Her favorite sports, after skiing, are tennis, sailing, mountain climbing, swimming, and skating, and she is an avid photographer. Miss Greene received the Lou E. Marsh Memorial Trophy as Canada's outstanding athlete in both 1967 and 1968, and her other honors include the Order of Canada and British Columbia's Order of the Dogwood. She has worked on ski coverage for the Canadian Broadcasting Company, and she is a member of Prime Minister Trudeau's Task Force on Sports. She writes a column for *Ski* magazine and she has been working on an autobiography. In February 1969 Miss Greene announced her engagement to Al Raine, coach of the national ski team. The wedding took place on April 12, 1969 at Rossland.

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GROSS, MASON W(ELCH)

June 3, 1911- University president
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At the time of the inauguration of Dr. Mason W. Gross, a philosophy professor, as president of Rutgers, the State University of New Jersey, in May 1959, an editorial in the *Rutgers Alumni Monthly* predicted that "under his guidance Rutgers is about to enter the greatest era in its 193-year history." His first ten years in office proved to be a crucial decade of growth and change during which Gross initiated reforms in curriculum, policy, and organization at Rutgers that have profoundly affected its role as the state university of New Jersey. Following student disorders on the Newark campus in March 1969, the administration offered a plan to assist disadvantaged students that may be among the most liberal yet devised on the nation's beleaguered campuses.

Mason Welch Gross, whose family name was once possibly the French Le Gros, was born in Hartford, Connecticut on June 3, 1911, the youngest of three children of Charles Welles Gross, a lawyer, and Hilda Frances (Welch) Gross. His paternal ancestor, Isaac Gross, had moved to America from Cornwall, England, in the early part of the seventeenth century and settled in Boston, Massachusetts. After attending Hartford public schools, Mason Gross completed his college preparatory training at the Taft School in Watertown, Connecticut, where he was a student from 1925 to 1929. Deciding to continue his education abroad, he enrolled in the University of Aberdeen in Scotland in 1929. A year later he entered Jesus College of Cambridge University, from which he received both the bachelor of arts degree, in 1934, and the master of arts, in 1937, both in classics. His chief sport in college was crew.

On his return to the United States, Gross obtained an assistantship in philosophy at Harvard University. The following year, in 1938, having combined graduate study with teaching, he earned his Ph.D. degree in philosophy from Harvard. Later in 1938 he was appointed an instructor in philosophy at Columbia University, a position he held till 1942, when he entered the United States Army Air Forces for World War II service. He was with combat intelligence in Italy with the 98th Bomb Group during the last of his three years in the Air Forces. He was discharged from the Army in the rank of captain and was decorated with the Bronze Star.

From the beginning of his association with Rutgers University, Gross has carried responsibilities in both teaching and administration. He joined the Rutgers faculty in 1946 as assistant professor of philosophy and at the same time assumed the duties of assistant to the dean of the College of Arts and Sciences. His rise was rapid. The following year he was named associate professor and assistant dean. In 1949 he advanced to a full professorship and also became provost of the university, a post that made him the chief administrator for educational matters. On July 1, 1958 he was given the additional title of vice-president.

The genial wit that spices Gross's scholarship brought him popularity among the students on Rutgers' campus and nationwide celebrity during the years from 1952 to 1957, when he appeared regularly on Herb Shriner's weekly television quiz show, *Two for the Money*. His role was to determine the correctness of the multiple answers given by each program's three sets of contestants during their respective fifteen-second answer periods. Audiences enjoyed his good humor and impressive erudition, and although his task required split-second thinking, he very seldom accepted incorrect answers and only once rejected a correct answer. He has attributed his vast reservoir of miscellaneous knowledge to his community interests, university relationships, travels, involvement in sports, and extensive reading of newspapers, magazines, and books. Professor Gross also appeared for a time on another television quiz show, aptly titled *Think Fast*.

When, in October 1958, Dr. Lewis Webster Jones resigned from the presidency of Rutgers to take an appointment as head of the National Conference of Christians and Jews, Dr. Gross became, as provost and vice-president, the top executive officer at the university. In February 1959 Rutgers' board of governors, with the concurrence of the board of trustees, unanimously selected Gross to be the university's next president. In a colorful and impressive inauguration ceremony on May 6, 1959 he was installed as the sixteenth president of Rutgers.

The university that Gross was chosen to head had been founded by Dutch Reformed settlers in 1766 as Queens College, a private institution for training ministerial candidates. It was America's eighth college. In 1825 its name was changed to Rutgers to honor one of its board members. It was designated the state land-grant college in 1864 and the state university of New Jersey in 1945. At the time of Gross's inauguration Rutgers had fifteen schools and colleges on campuses in New Brunswick, Camden, and Newark and offered a number of courses in other cities and towns. Its enrollment included 14,000 graduate and undergraduate candidates for degrees and some 20,000 students taking nondegree courses.

Dr. Gross's inaugural address, delivered on Neilson campus in New Brunswick, was notable for two important proposals. Drawing a parallel between the land-grant movement in solving the farm problems of the 1800's and the university's potential for aiding the cities in coping with their mounting difficulties in the twentieth century, he suggested that the same pattern of research, instruction, and extension might prove fruitful. Secondly, he proposed a vigorous program of studies in the non-Western cultures of the world, "those cultures whose vitality may seriously affect our own freedom." Observing that "the white man's burden is now not one of management but rather one of understanding," he suggested that "by providing alien systems of thoughts, expressions, and ideas against which our own traditions can be measured and tested, we can revitalize our studies of what are essentially the tremendously vigorous ideas of Western civilization." Within two months the first of his proposals was on its way to fulfillment with a five-year grant of $750,000 to the university by the Ford Foundation to establish an experimental extension program on urban research in New Jersey.

In September 1959 Dr. Gross attracted attention in the headlines with his address to the annual meeting of the New Jersey Constitutional Convention Association calling for the establishment of a state educational and cultural commission to study the need for facilities and programs in higher education and other cultural pursuits. He charged that New Jersey was "educationally impoverished" and "culturally almost bankrupt." Citing as the major problem New Jersey's dependence on the cultural centers of Philadelphia and New York, he predicted that because of the rising birth rate and the increasing reluctance of the colleges and universities of neighboring states to absorb what amounted to 50 percent of New Jersey's college students, the state would have to prepare for a doubling of college enrollments by 1965. Among those who took issue with him were State Senator Wayne Dumont and State Commissioner of Education Dr. Frederick M. Raubinger. He did have some support from Dr. Hans Rosenhaupt, director of the Woodrow Wilson Foundation in Princeton. "I don't think it is right to sponge on other states," he said. "If Dr. Gross's speech can rouse the Legislature to action it will have been worthwhile."

MASON W. GROSS

Almost immediately after Dr. Gross's appointment Rutgers embarked on a program of expansion, thanks in large measure to a $66,800,000 college bond issue passed in November 1959. Dr. Gross announced in April 1960 that $39,000,000 in new facilities were being planned or were under way for Rutgers' four campuses. They would include a library-study center and a new dining hall at Douglass College, the women's division in New Brunswick, and for the men's campus a new biology building, a dining hall and graduate students' dormitory, an engineering center, new education and physics buildings, and additions to a number of other centers. The construction of a complex for the Rutgers Institute of Management and Labor Relations was scheduled to begin in early 1961.

A grant of $1,073,200 from the W. K. Kellogg Foundation, as President Gross disclosed in June 1961, enabled Rutgers to establish its first medical training program, a school of human biology and medicine offering the first two years of a medical school curriculum. Plans called for the enrollment of the first class of fifty students in the fall of 1963 and a doubling of the enrollment the following year. Later in the year he announced the transfer of

Yale's forty-year-old Center of Alcohol Studies to Rutgers, a move made possible by a grant from the National Institute of Mental Health. The Urban Studies Center, established at Rutgers in 1959, embarked on a project in 1962 in conjunction with the city of Newark involving the city's south side. Aimed at raising the level of community involvement and personal incentive, the project was designed to embrace preschoolers, high school students, and parents, covering some 65,000 residents. In 1964 Rutgers acquired 540 acres of the former Army base, Camp Kilmer, for a new campus. A $2,500,000 drive was launched in 1967 for the expansion on the Newark campus of the Graduate School of Business Administration.

While Rutgers was growing physically, it was also gaining new stature in the academic world, in part because of President Gross's forthright defense of academic freedom. A widely publicized controversy began on April 23, 1965 when the Rutgers associate professor Eugene D. Genovese, an avowed Marxist, declared at a campus teach-in, "I do not fear or reject the impending Vietcong victory in Vietnam. I welcome it." The incident was picked up by State Senator Wayne Dumont, Republican candidate for governor, in his contest with the incumbent Democratic governor, Richard J. Hughes. Contending that Hughes was "soft on Communism" because he had refused to pressure Dr. Gross into firing Genovese, Dumont made the issue the central one of his campaign, only to see Hughes win the election by a record margin. The following year the American Association of University Professors presented President Gross and the Rutgers board of governors with the ninth annual Meiklejohn Award in recognition of their stand in the case. They had assured Governor Hughes that Genovese had observed Rutgers' prohibition against using the classroom to discuss his personal political opinions and that his position at the university depended not upon his political views but upon his reputation as a scholar.

Because of his refusal to be silenced on matters of public concern, Gross had clashed once before with the more conservative element of the state's Republican party. During the 1964 Presidential campaign he had joined the board of trustees of New Jersey Independent Voters for Johnson, thereby incurring the criticism of the supporters of Barry M. Goldwater. In an interview for the Asbury Park *Sunday Press* (September 20, 1964) he asserted his position decisively, "The educator's role [in regard to public issues] should be greater than it is. He should speak out on issues from the point of view of his own convictions."

Rutgers' bicentennial year, 1966, began with the presentation of a proposed ten-year construction program that would cost $288,800,000 and would more than double the school's enrollment by 1975, to an estimated 67,000 students. That expansion, however, as Gross pointed out, would still mean turning away some 6,000 qualified applicants a year, about the same number being turned away in 1966.

On the educational television program *New Jersey Report* Gross observed in June 1968 that the greatest problem facing the university today was communication between students and administration. His insight was put to a severe test following a student seizure of Conklin Hall on the Newark campus on February 24, 1969. Protesting the small number of Negro students and faculty on the Newark campus (8 percent of the entering class, 4 percent of the total enrollment, and 3 percent of the faculty in a city over 50 percent Negro), the Black Organization of Students made public eleven demands aimed primarily at giving Negro students a greater voice in admissions and administration policies. Protests were later staged also on the New Brunswick and Camden campuses. Gross explained in a press conference that the administration was trying to avoid police action against the demonstrators. He was "hopeful" that talks with student representatives would solve both immediate and long-range problems. A key proposal of the settlement reached on February 27 stated that every high school graduate would be considered for "that form of higher education which is best suited to his needs, abilities, and aspirations."

Although the faculty voted on March 6, 1969 to reject the admissions proposal, the university's board of governors voted unanimously on March 14 to admit to the divisions in Newark, New Brunswick, and Camden all "educationally and economically disadvantaged" students from those cities who wanted to attend the university, regardless of grades. Dr. Gross said that special programs would be established to give the students whatever additional training they would need. Gross and other university officials emphasized that standards for obtaining a bachelor's degree would not be lowered.

Despite his heavy administrative duties, Gross has continued to teach philosophy. In collaboration with the Yale scholar F. S. C. Northrop, he edited *Alfred North Whitehead, An Anthology* (Macmillan, 1953). In 1968 he was elected chairman of the National Book Committee, of which he had been vice-chairman since 1964. He has served as a director of the book-manufacturing Kingsport Press in Tennessee since 1960, as a trustee of the Educational Testing Service from 1961 to 1965, and of the Institute of International Education since 1962, and as a New Jersey state chairman of the United Negro College Fund since 1965. He is also a trustee and past president of the Middlesex General Hospital, and chairman of the American Council on Education as well. From 1951 to 1959 he was chairman of the State Mediation Board of New Jersey and from 1955 to 1961 a member of the Governor's Civil Defense Advisory Committee in New Jersey.

Dr. Gross is a recipient of the Salmagundi Club 1966 Citation and Medal for his efforts to spur a new interest in culture among Rutgers students and the people of New Jersey, and of the Holland Society's Gold Medal for 1966 for distinguished academic leadership. He holds honorary degrees from nine universities and colleges. A member of the Harvard Club, the Union Club in New Brunswick, the University Club and the Century Association in New York, he also belongs to the American Philosophical Association, the Regional Planning Association, the Chamber of Commerce and the Phi Beta Kappa Society. He is a Congregationalist.

On September 6, 1940 Mason W. Gross married Julia Kernan. They have four children, Ellen Clarissa (Mrs. Frank A. Miles), Katharine Wood (Mrs. Clayton H. Farnham), Charles Welles, and Thomas Welch. Six feet three inches tall and powerfully built, Gross is enthusiastic about athletics and at one time helped to coach the crew at Rutgers. Sailing is one of his favorite diversions. At home he relaxes by playing both classical and popular music on the piano, or listening to his record collection.

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ROBERT W. HAACK

HAACK, ROBERT W(ILLIAM) (hak)

Feb. 15, 1917- Stock exchange official
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"The second toughest job in the world" is the description that Franklin D. Roosevelt once gave of the presidency of the New York Stock Exchange, which is regarded internationally as the symbol of American capitalism. Robert W. Haack took over the responsibilities of that challenging office in September 1967, following the resignation of G. Keith Funston. A Midwesterner who has spent his entire career in the securities industry, Haack had been a partner in a Wisconsin brokerage house for fourteen years and then had served as president of the National Association of Securities Dealers for three years before accepting the appointment to the New York Stock Exchange presidency. As chief executive of the Big Board, he has been facing two major problems: modernizing the exchange's operations and responding to government pressures for tighter regulation of its activities, especially in the area of brokerage commission charges.

The son of a Midwest insurance executive, Robert William Haack was born on February 15, 1917 in Wauwatosa, Wisconsin, a small town near Milwaukee. His father, Frank Haack, now retired, headed a Mutual of New York insurance agency, which is at present run by his son, Frank. After graduating from Wauwatosa High School, Haack enrolled in Hope College, a small liberal arts school in Holland, Michigan, administered by the Reformed Church of America. During his summer vacations he worked as a runner for a Milwaukee bank and, for some months in 1937, as a turret-lathe operator at the Milwaukee Allis-Chalmers plant, where he joined the United Auto Workers. His membership was a probable first, Haack remarked in an interview for the *New Yorker* (November 4, 1967), for a future stock exchange president. At college he majored in economics and decided that his lifework would be in the financial world.

Upon receiving his B.A. degree from Hope in 1938, Haack was awarded a scholarship at the Harvard Graduate School of Business Administration by the Milwaukee chapter of the school's alumni association. He graduated with a Master in Business Administration degree in 1940 and joined the Wisconsin Company, a Milwaukee-based stock brockerage firm that became Robert W. Baird & Company in 1948. Hired as a security analyst, he earned a starting salary of $125 a month. Shortly after the Japanese attack on Pearl Harbor, Haack left the company to enlist in the Navy. He saw action in the South Pacific with an aviation replacement squadron, serving until the end of the war, when he was discharged, in 1945, as a lieutenant, junior grade.

A postwar appointment as head of the trading department of the Wisconsin Company brought Haack what he has called "the enlightening and rewarding" opportunity to visit the large Eastern insurance companies in an effort to broaden his firm's market for the corporate offerings it handled. He rose to become syndicate manager in 1947, then institutional sales manager, and in 1950 a full partner of the company, which by then had taken the name of its president, Robert W. Baird. When offered the partnership, Haack had only $1,000 in cash to invest in the firm and had to sign a note for the remaining $9,000. During his years with Baird the firm grew to be, as Haack described it in the *New Yorker* interview, "a small version of Merrill Lynch, Pierce, Fenner & Smith," with seventeen partners, nine branch offices, and fifty-seven salesmen. He served moreover for some years as a governor of the Midwest Stock Exchange and a director of its back-office data processing corporation.

In 1959 Haack became associated with the National Association of Securities Dealers as a committeeman representing the Midwestern states. Created by act of Congress in 1939, the quasi-official NASD is the self-policing organization of the over-the-counter securities business, which includes most mutual fund sales and trading in stocks not listed on exchanges. In 1961 he was elected to the board of governors, the association's national policy-making group. He served as chairman of the board's national business conduct committee in 1963 and was named chairman of the board itself for 1964. Shortly after his selection as chairman, however, a special committee offered him the newly created post of president, a full-time administrative position that paid $80,000 a year—unlike the chairmanship, a voluntary post without remuneration. After some five weeks of consideration, Haack resigned his lucrative partnership in Baird and accepted the NASD offer. He assumed office on April 1, 1964, upon the retirement of Wallace H. Fulton, who had been executive director of the association since its formation. The NASD, whose headquarters are in Washington, D.C., had a membership of some 4,000 organizations during Haack's administration.

The year before Haack became NASD president, the Securities and Exchange Commission had found in a one-year investigation of the stock market that the association had "fallen short of its potential as a self-regulatory agency." The commission called for a general tightening of the NASD's discipline over its members, by more efficient surveillance and processing of disciplinary cases and by higher requirements for membership. Faced with the FEC's charge, Haack acknowledged to Robert E. Bedingfield of the New York *Times* (March 29, 1964) that he had a dual role: a defender of the securities industry in dealing with government regulators and a missionary in convincing securities dealers of the advisability of going at least part of the way with reform. "I don't want to sound like Sir Galahad," he said, "but . . . I came down here because I believe in the SEC study. If it were not for the study group's recommendations and my belief that self-regulation needs a businessman's viewpoint too, I doubt that I would have come."

In assessing Haack's performance at the NASD, John H. Allan of the New York *Times* (April 22, 1967) quoted a Wall Streeter who compared him to "a breath of fresh air in a dank hall." As reported in *Newsweek* (May 1, 1967), he "retained the respect of NASD members while pushing through a majority of the seventy-five reforms the SEC wanted." During his three-year tenure a minimum net capital requirement of $5,000 was set for firms starting out in the securities business, examinations were instituted for prospective brokers, and business-conduct hearings were speeded up. In one notable development Haack secured agreement among members of the board of governors to publish the interdealer "wholesale" prices of major stocks sold over the counter rather than risk the imposition of more Draconian disclosure requirements by the SEC. Although he received some bitter criticism from certain member firms, as pointed out in *Fortune* (June 1, 1967), he had been a "considerable success" at holding the SEC at bay while handling opposing factions of the NASD membership.

G. Keith Funston announced in September 1966 that he was resigning as president of the New York Stock Exchange. In the search for his successor the apparent choice until early 1967 was Donald C. Cook, president of the American Electric Power Company. But, according to the *Economist* (September 2, 1967), Cook turned down the job because he demanded greater authority to make changes than the exchange was willing to give him. In April 1967 it was announced that Robert Haack had been selected as the New York Stock Exchange's fourth salaried president. A *Newsweek* commentator observed that Haack appeared in retrospect to have been the obvious man for the job all along because of his thorough knowledge of the securities business and its relationship with the federal government.

In announcing the board of governors' unanimous decision, its chairman, Walter N. Frank, told the press that Haack was "superbly qualified for this position of leadership" and disclosed that Haack had signed a five-year, $125,000-a-year contract—the same terms Funston had received. On his first appearance at the exchange, after the announcement, Haack declared, "This is the most prestigious central market place in the world. It epitomizes the capitalistic system in which I firmly believe."

When Haack assumed the presidency of the Big Board on September 11, 1967 he faced two monumental problems. Since 1951, when Funston had taken office, the average daily trading volume had soared from 1,700,000 to 10,000,000 shares and the number of stockholders from 6,500,000 to 22,000,000. Unable to cope with the resulting flood of paper work because of its outdated, unautomated facilities, the exchange had been forced to move up its closing time by an hour and a half. Haack's second major problem concerned the SEC's insistence upon pushing a bitterly resisted proposal to force members of the New York Stock Exchange to provide volume discounts for large stock transactions and abolish the practice of "give-ups," a custom whereby institutional investors order the "lead broker"—the house executing an order—to "give up" part of its commission to another firm that performed some other service, such as providing research reports or selling mutual fund shares.

Wall Street observers theorized on the approach that Haack would take in meeting the troubles of the exchange. As M. J. Rossant explained in the New York *Times* (April 30, 1967), the exchange's president is traditionally more a follower than a leader and speaks for the exchange's old guard, the professionals on the trading floor, rather than for members doing business with the public. The former are generally opposed to increased disclosure and regulation, while the latter realize that changes must be made to meet the needs of a mass market. Haack moved swiftly to solve the problems confronting him with the establishment of what he called "a system of priorities." Giving first place to a realignment of the exchange's frequently criticized management, he assembled a new executive team in a number of months and appointed an executive committee, the first in the history of the exchange. After reviewing the embryonic automation programs the exchange was sponsoring, he discarded its central computer accounting system, planned several years before as a computerized back-office bookkeeping service, because a number of alternative methods had become available to member firms. At the same time he took steps to expedite the long-awaited central certificate service, an automation program for reducing the physical movement of securities from one brokerage firm to another. The central certificate service was expected to handle all of some 1,200 stock issues before the end of 1968.

Haack also gave top priority to the exchange's dispute with the SEC on its commission-rate structure, which he viewed as "the most important problem—both immediate and long-term—for the whole securities industry." In his first public address as the exchange's president, on September 11, 1967, he asserted that the public interest is not "necessarily served by a reduction in fees or charges resulting in a securities industry which is less healthy and less able to serve the public interest." Instead of presenting stone-wall opposition to the SEC, however, he was able to persuade the exchange's board to counterpropose in January 1968 a program that included both volume discounts and a limitation on the amount to be shared in give-ups.

The SEC failed to accept the proposal, however, and on April 1, 1968 the Justice Department shocked the financial community with a brief suggesting that commission rates be determined by a form of competition among brokers instead of by stock exchanges. Although he admitted in June that the current commission system was rigid and inflexible and has "not been responsive to changing times," Haack later warned that abolishing minimum rates altogether would cripple the New York Stock Exchange with damaging consequences to investors. On August 8 he announced a formal proposal of the exchange to reduce commissions on large transactions and eliminate give-ups. Described in *Time* (August 30, 1968) as primarily a "defensive tactic" impelled by the threat of Justice Department antitrust action and SEC pressure for sharper reductions, the plan would cut commissions on deals of 1,000 shares or more by an average of over 19 percent. Further challenges to the commission system by the SEC and the Justice Department remained a possibility, however.

Well before the end of his first year in office Haack had won praise for his decisiveness and his handling of the exchange's relations with the SEC, as well as for his expertise in the securities business. Philip Greer reported in the Washington *Post* (April 21, 1968) that Haack had become "the almost unchallenged spokesman for the securities industry," as brokers had come to realize that the industry must take the lead in curbing abuses or the SEC would do the job instead. Eschewing the public relations emphasis of his predecessor, he once told his staff he had no desire to become a household name. Like Funston, however, he has tried to encourage small investors. In a speech at the Institutional Investors Conference in January 1969 he said he regretted that during his tenure as president of the New York Stock Exchange some member firms had taken measures to turn away small customers. "Ours is a national and international market which must serve all investors," he asserted. ". . . It is the continuing stream of smaller trades that creates liquidity."

Haack is a trustee of the Mutual Life Insurance Company of New York, a vice-president of the New York State Chamber of Commerce, and a director of the Economic Development Council of New York City and Beekman-Downtown Hospital. He serves on the general committee of the New York Money Market and on the executive committee of the Downtown Lower Manhattan Association, Inc. His clubs are the Harvard Business School and Burning Tree. He is a Republican.

In 1942 Robert W. Haack married Catharine Rademaker of Milwaukee. They have four children, Thomas, Barbara, Elizabeth, and Linda. Haack has often said that his family is his only real hobby. Living during the week in a New York residential hotel, he has been commuting every weekend to his huge home in the fox-hunt country at Potomac, Maryland. He enjoys playing golf and is interested in other sports as a spectator. Formerly a heavy smoker, he gave up the smoking habit several years ago on his first attempt, with a determination that is said to be characteristic. He is a trim six-footer with graying dark hair. His manner is amiable, relaxed, and quiet, and he is a superb public speaker. Discussing his style of leadership, Haack told Richard E. Rustin of the *Wall Street Journal* (September 11, 1967), "When I was at the NASD I had to decide whether to be a lordly executive or a working stiff. I chose the latter, and haven't regretted it."

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HADDON, WILLIAM, JR.

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Every year some 50,000 Americans lose their lives in highway accidents. In an effort to reduce that needless carnage President Lyndon B. Johnson signed into law in 1966 the National Traffic and Motor Vehicle Safety Act and the Highway Safety Act. To administer the programs the laws established, he appointed Dr. William Haddon Jr., an authority on accident research and prevention. Dr. Haddon had previously served the New York State Department of Health for ten years as a public health administrator and at the time of his appointment was special assistant for traffic safety planning to Under Secretary of Commerce for transportation Alan S. Boyd. As Director of the National Highway Safety Bureau, Dr. Haddon tried to steer a middle course between the demands of zealous auto safety reformers and the resistance of the Detroit auto industry to rapid change. On February 14, 1969 William Haddon resigned his bureau directorship, and no successor was found until December of that year, when President Rich-

WILLIAM HADDON JR.

ard M. Nixon nominated Douglas W. Toms, director of the Washington State Department of Motor Vehicles. After leaving the National Highway Safety Bureau Dr. Haddon became head of the Insurance Institute for Highway Safety, a private organization.

The son of William Haddon, a professor of music and a public administrator, and Anna Elisabeth (Herrstrom) Haddon, William Haddon Jr. was born on May 24, 1926, in Orange, New Jersey. He has one sister, Mrs. Ann B. Bowden, who is now assistant director of the Austin (Texas) Public Library and an assistant professor at the University of Texas Graduate School of Library Science. Haddon grew up in Boston, Massachusetts, attending public schools there and graduating from high school in 1944. He enlisted in the United States Army Air Corps Reserve in December 1943 and went on active duty from November 1944 to November 1945. He enrolled at the Massachusetts Institute of Technology the following March and received his B.S. degree in 1949.

After graduating from M.I.T., Haddon entered Harvard Medical School in September 1949. He earned his M.D. degree in 1953, interned for a year at Philadelphia General Hospital, and then returned to Harvard as a research fellow in the microbiology department of the university's School of Public Health on a fellowship of the National Foundation for Infantile Paralysis. From July 1955 to July 1956 he was a research associate in microbiology there. He joined the New York State Department of Health during the summer of 1956 as an epidemiologist, and that fall he entered the Harvard School of Public Health as a Department of Health physician in training. "Early in my medical career," he has explained, "I concluded that I could do more for my fellow man as a public health administrator of some sort than perhaps as just another doctor." After receiving the M.P.H. degree *magna cum laude* in June 1957 he became director of the New York State Driver Research Center. During his years with the New York State Department of Health, Haddon became director of the epidemiology residency program in 1961, acting assistant commissioner for public health research, development and evaluation in 1963, and associate director of the division of chronic disease services in 1964.

At the Department of Health, Haddon established a reputation in safety research, especially in his studies of drunken driving, and he published many articles on pedestrian, auto, and skiing accidents. With Edward Suchman and David Klein he wrote *Accident Research, Methods and Approaches* (Harper, 1964), which the World Safety Research Institute called a "unique book [that] has gone far toward establishing [accident research] as an independent discipline of enormous social and economic significance." Early in 1966 he became a part-time consultant on auto safety to Alan S. Boyd, the Under Secretary of Commerce for Transportation. On July 12 Dr. Haddon joined the Department of Commerce as Boyd's full-time special assistant for traffic safety planning. On September 9 President Lyndon B. Johnson signed the National Traffic and Motor Vehicle Safety Act, requiring auto manufacturers to build safer cars, and the Highway Safety Act encouraging the states to develop effective traffic safety programs. On that occasion he also announced the nomination of Haddon as Administrator of the National Traffic Safety Agency and the National Highway Safety Agency, the administrative subdivisions in the Department of Commerce established by the new laws. In June 1967 Haddon became Director of the National Safety Bureau after the two agencies were combined and made a part of the Federal Highway Administration of the newly created Department of Transportation.

Both the auto industry and its critics greeted Haddon's appointment with approval. *Time* reported on September 16 that despite his criticism of Detroit's safety standards, he had "earned a reputation among auto-makers of being a fair-minded and reasonable man," and, according to a New York *Times* "Man in the News" article (September 10, 1966), he was "highly regarded in Detroit for his careful investigation." Ralph Nader, as quoted by Roberta Brandes Gratz in the New York *Post* (September 27, 1966), described Haddon as a "balanced man who is very self-confident, strong-willed and independent. He's a no-nonsense fellow and it would be pretty hard to find anyone closer to the auto safety problem." Haddon himself underscored his deliberate approach to the problems he faced. He told the press that his agency would have "a very energetic program" that would be "very carefully balanced and based on objective evidence rather than on speculation" and warned against a "crusading attitude" on auto safety. In its place he advocated "balance and professionalism."

By the time his agencies received their operating funds, on November 16, 1966, Haddon had only until January 31, 1967 to meet his statutory deadline for publication of the initial set of auto safety standards that would first apply to the 1968 models. Aided by a comparatively small staff of 150, including only eight engineers, he issued on November 30 a set of twenty-three proposed standards based largely on General Services Administration requirements for vehicles purchased by the federal government. Many of the proposed features, such as padded dashboards, collapsible steering wheels, dual brakes, and outside rear-view mirrors, were already standard equipment on many 1967 models. But some of the requirements were new, including front-seat headrests, six seat belts for six-passenger cars, and elimination of winged hubcaps. Interested parties were given until January 3 to submit comments regarding the proposals.

Since the proposed standards seemed to reflect "nothing more than the consensus reached thus far by industry and Government," as the New York *Times* editorialized on December 2, 1966, the industry's initial response was relaxed, and General Motors President James Roche even called Haddon's approach "very constructive." But after the companies' engineers had a chance to study the proposals in detail, the reaction of Detroit changed sharply. Contending that the industry lacked the time needed to incorporate all the changes into its 1968 models, Henry Ford 2d called some of the rules "unreasonable, arbitrary and technically not feasible." And Ford's safety director Will Scott added, "All you can change in five or six months is the name of the car." In their separate replies to Haddon's requests for comments the four major American manufacturers unanimously endorsed only seven of the twenty-three standards and unanimously rejected three. They disagreed both among themselves and with foreign manufacturers concerning the acceptability of the remaining thirteen.

The official standards issued on January 31 represented a compromise between what Haddon had proposed and what the domestic and foreign manufacturers found feasible. Moreover, their effective date was postponed from September 1, 1967 to January 1, 1968. The proposed standards requiring front-seat headrests, safety locking devices for car doors, and special safeguards to protect children were withdrawn, and standards for tires and tire rims were temporarily withheld for further study. All other standards were issued in amended form.

Although Haddon called the standards "a major step" toward reducing accident deaths and injuries, they drew fire from both auto safety reformers and Detroit manufacturers. Ralph Nader termed them "virtually meaningless," charging that the agency had given in to threats and demands made by the industry. William I. Stieglitz, one of Haddon's top engineering consultants, described them as "totally inadequate" and resigned in protest. The auto manufacturers maintained that they had insufficient time to comply with the standard requiring the padding of car interiors with impact-absorbing materials and threatened court action if that "plainly unlawful" rule was not changed. After the initiation of a suit, a public hearing on the rule, and a conference with domestic and foreign manufacturers, Haddon's agency agreed in May to further modifications.

The auto safety crusaders' charges that the new standards were too lax led in late March to hearings by the Senate Commerce Committee. In his testimony Ralph Nader accused the agency of having developed a "protective attitude" toward the automotive industry. Both he and William Stieglitz alleged that Haddon refused to delegate authority, and Stieglitz claimed that Haddon insisted on answering all questions from the auto industry himself. When his turn came to testify, Haddon reminded the committee that the National Traffic and Motor Vehicle Safety Act had required him to produce in record time and with minimal staff an initial set of standards that were "reasonable and practicable."

According to August Gribbin in the *National Observer* (April 17, 1967), Haddon's friends felt that much criticism of him stemmed from the public's comparison of his slow, deliberate efforts with the more spectacular accomplishments of Ralph Nader. Haddon shies away from public battles and does not fight to win public backing because, as one friend put it, "Bill Haddon is not the outgoing type. He's no extrovert. He would be unlikely to think of public relations in the same way General Motors or Mr. Nader does."

Although engaged in the thick of the battle over auto safety standards, Haddon was nevertheless able to attend to other affairs during his first months in office. Under the new legislation manufacturers were required to report to the agency possible defects necessitating the callback of previously sold vehicles. Having hoped that the information would be kept confidential, the industry became apprehensive when Haddon released the first set of recall statistics to the public in late November 1966. Because the public took the announcement in its stride, however, Detroit began announcing its own recall figures, and by late 1967 the manufacturers were going beyond the law's requirements in trying to reach all potentially defective cars regardless of ownership and location.

In December 1966 Haddon announced his first steps toward implementing those sections of the Highway Safety Act directing him to establish minimum safety standards for the states. He proposed nine draft safety requirements, including driver and vehicle examinations, helmets for motorcyclists, and different driver licenses for different types of vehicles. States failing to comply with the requirements by the end of 1968 could lose 10 percent of their federal highway construction aid.

After issuing, with relatively little controversy, a second set of auto safety standards that applied to cars manufactured in 1969, Haddon announced in April 1968 that the National Highway Safety Bureau planned to publish a consumers' guidebook that would examine the safety, reliability, and durability of all makes and models of cars in the United States. In July Alan Boyd, by then Secretary of Transportation, reported to Congress that the first Federal safety standards for used vehicles were scheduled for release in the fall.

Haddon has based his professional philosophy on an interest in the "interrelatedness of all things." "I am deeply concerned," he recently wrote, "with the isolation of man not only from his fellow man, but also both from the rich world of other forms of life, and from the physical environment in all of its variety and majesty. Man, it seems to me, is progressively divorcing himself from and destroying the roots of his own being and is courting disaster in the process." He received awards from the National Safety Council in 1963, 1965, and 1966, and in 1967 he was presented with the Arthur Williams Memorial Award of the World Safety Research Institute. He was a member of the White House Task Force on Health and is on the Department of Health, Education, and Welfare Advisory Committee on Traffic Safety.

On May 24, 1956 Dr. William Haddon Jr. married Gene Billo, then a neurosurgery laboratory technician. They have three sons, Jonathan, Robert, and Charles. Haddon is six feet tall, weighs about 155 pounds, and has blue eyes and brown hair. His trademark is a bow tie. He began wearing them in medical school, he has explained, "because I didn't want a tie draping over patients." For relaxation Haddon collects nineteenth-century carpentry tools and reads voraciously about history, archeology, and the fine arts. He is an independent in politics and attends the Unitarian Church. Of his own skill behind the wheel Haddon says, "I consider myself an average driver, subject to the same hazards as others have to endure."

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HARDIN, CLIFFORD M(ORRIS)

Oct. 9, 1915- United States Secretary of Agriculture
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The baffling problem of how to give the farmer a greater share in American prosperity became the responsibility of Clifford M. Hardin on January 22, 1969, when he took office as Secretary of Agriculture in the Cabinet of President Richard M. Nixon. A noncontroversial Midwesterner, Hardin is a registered Republican without political ambition or strong partisan views and a specialist in agricultural sciences free from ideological ties to any of the farm lobbies. Neither is he identified with any specific policy for coping with a continuing decline in farm income at a time of increasing public protest over the high cost of government aid to the farmer. Throughout most of his notable academic career, which included fourteen years as chancellor of the University of Nebraska, from 1954 to 1968, he was engaged in agricultural training and other programs in foreign countries related to world hunger.

The son of a Quaker farmer, Clifford Morris Hardin was born to James Alvin and Mabel (Macy) Hardin on October 9, 1915 near Knightstown, Indiana. He grew up with his three sisters on a 200-acre grain and livestock farm about thirty-five miles east of Knightstown. During the Depression his enterprising father worked at agricultural ventures in Florida for half the year, leaving the teen-aged boy to run the family farm. His father's success led him eventually to the presidency of the Knightstown Bank.

In high school Hardin took part in 4-H Club activities, and upon graduation he was awarded a 4-H Club scholarship that paid his tuition at Purdue University in Lafayette, Indiana. Choosing dairy manufacturing as his major subject, he apparently intended to go into business. He changed his mind, however, and after obtaining his B.A. degree in 1937 and accepting a graduate assistantship he remained at Purdue for courses in agricultural economics. In 1939 he earned his M.Sc. degree and then enrolled at the University of Chicago for a year of study for his Ph.D. degree, which was awarded by Purdue in 1941.

Through his assistantship at Purdue, which he held from 1937 to 1939 and in 1940-41, Hardin had gained some experience in teaching. He joined the faculty of the University of Wisconsin as an instructor in 1941 and was promoted to assistant professor of agricultural economics in 1942. Two years later he moved to Michigan State College (a university since 1955), becoming associate professor in 1944 and professor and chairman of the department of agricultural economics in 1946. With his appointment in 1948 as assistant director of the college's agricultural experimental station he turned fully to research. From 1949 to 1953 as director of the station he supervised over 300 research projects.

During his last two years at the experimental station Hardin had taken over the additional duties of assistant dean of the Agricultural School. In that position he had a share in the founding of the University of the Ryukyus on Okinawa. Commenting on Hardin's appointment in 1953 as dean, John A. Hannah, president of Michigan State University, recalled that Hardin "understood hard science" and that he was "much brighter than the crowd—we picked him out and made him a dean at a very young age" (quoted in *Science*, December 20, 1968).

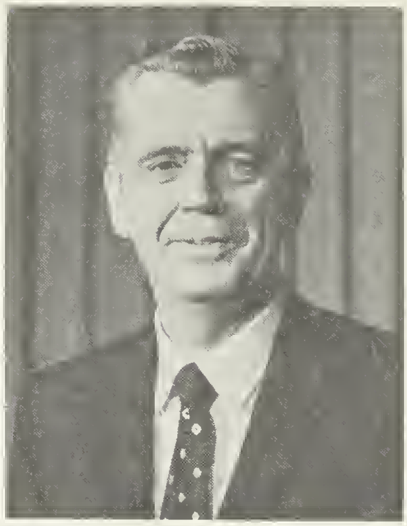
In 1954 Hardin went to the University of Nebraska as its chancellor, the youngest man ever named to the post. He remained in Lincoln for fourteen years, although at first his tenure was expected to be brief because the many problems at Nebraska had led to a rapid turnover in administration. Under his leadership, enrollment quadrupled from 7,197 in 1954 to some 30,000 students in 1968, including 11,000 added when the university of Omaha merged with Nebraska in 1968. At the time of his arrival the university had a low tax base and was losing faculty members to better-paying schools. Hardin worked hard to get more money from the state legislature to raise teacher salaries, with the result that the University of Nebraska now has one of the highest paid faculties in the Big Eight Conference. Besides expanding the university's facilities by such acquisitions as the medical center in Omaha, he introduced an international program providing for a Far Eastern Institute and Latin-American studies. He also sponsored the Ataturk University in Turkey and welcomed more than 200 Turkish professors to study at Nebraska.

Along with his routine academic duties at Michigan State and Nebraska, Hardin was continually occupied with the growing problems of world hunger. In 1947 he went to Western Europe on behalf of Michigan State College and Michigan farm associations to investigate possible ways of assisting with the Marshall Plan. Also in 1947 he was a member of the United States delegation to the International Conference of Agricultural Economists. The following year President Harry S. Truman named him to a group studying development in South America. He has served as a member of the Council on Higher Education of American Republics, and among the agricultural training programs in South America that he has helped to run is a recent venture that sent a team of experts from the University of Nebraska to Colombia. He has also had a hand in educational development programs in Japan and sub-Saharan Africa, as well as Okinawa and Turkey.

On one of his assignments for the federal government Hardin served by the appointment of President John F. Kennedy in December 1962 on a committee headed by General Lucius D. Clay to review the United States foreign aid program. He was a member in 1963 of the President's Committee to Strengthen the Security of the Free World. In June 1966 President Lyndon B. Johnson named him to the policy-making section of the National Science Foundation, whose chairman, Philip Handler, was impressed by Hardin's broad knowledge not only of agricultural economics, but also "of the educational problems of rural America and of the impact of federal programs on a large state university." During the summer of 1968 he worked at the Agriculture Department as cochairman of a task force formed to improve federal-state agricultural experimental relationships.

The success of Richard M. Nixon at the polls in November 1968 may be attributed in part to restlessness among rural voters. Some 65 percent of the farmers voted for him, although during his Presidential campaign he had candidly admitted that he did not know exactly how he would handle issues affecting them. He called the 1965 Farm Act, which governs the planting and control of subsidy crops, a "patchwork of older legislation, unsuitable for the long term." However, he urged Republicans in Congress to vote in 1968 to extend the act to 1970 in order to give his Administration time to develop a new program. In announcing Hardin's appointment as Secretary of Agriculture on December 11, 1968, President-elect Nixon said that the problems of America's rural population, as well as those of its urban population, deserved "proper consideration." He explained that he wanted his Secretary of Agriculture "to speak for the farmers to the President," instead of speaking "for the President to the farmers."

Reference to the "farm problem" has been perennial in American politics for the past several decades. Basically it focuses on the increasing costs of farm production in contrast to the decreasing total farm income. Net farm income fell from $14.8 billion in 1951 to just over $12 billion in 1964, and the individual farmer's purchasing power decreased by about 10 percent during the year 1966. Marginal farmers continue to live in poverty or leave the farm and drift to overcrowded urban centers. Every year some 119,000 of the country's 3,000,000 farmers migrate to the cities. The problem is compounded by huge surpluses resulting from increased productivity brought about by improved agricultural technology. If all the surpluses were put on the market, prices and farm income would fall even more drastically.



CLIFFORD M. HARDIN

The federal government has been trying to match supply and demand at an adequate income level for the farmer, using such measures as buying up surpluses, retiring land, and supporting prices. In the process the Agriculture Department's expenditures almost doubled during the 1950's, from $2.8 billion in 1950 to $5.3 billion in 1959. In the 1960's under the Democratic Agriculture Secretary Orville L. Freeman, that growth was partially checked, but spending did not drop below $3 billion in 1967. Government aid went primarily to the large commercial farmers: a study by three Iowa State University economists showed that the payments supported 30 percent of the farmers, who market 85 percent of the farm produce. That disparity and spiraling food costs have led to urban and suburban discontent with the $3 billion farm program.

Many observers expect land retirement to have a central place in Hardin's policy. He is said to feel that it is crucial to separate the problems of the marginal farmers from those of the large commercial farmers. According to the *Wall Street Journal* (December 16, 1968), he believes that present government payments are inadequate for small farmers and only encourage them to stay in poverty. The government, therefore, should help them to move into other jobs, by paying them to retire their land. In order not to depopulate entire counties the government could use tax incentives to encourage industry to move into rural areas. The problem with the large farmer is that he still receives a low return on his investment, despite huge government aid. Hardin differs from the last Republican Agriculture Secretary, Ezra Taft Benson, who wanted to restore the free market to farm produce. Endorsing partial federal control, Hardin said at his first press conference in Washington that "obviously we have to have some kind of programs to influence production and market supply." Commentators have suggested that he will probably try to continue aid on a smaller scale to allow the free market more room to make its own adjustments.

Hardin's main obstacles in pursuing a land retirement scheme will probably be in Congress. Former Secretary Freeman was authorized to retire 40,000,000 acres, but Congress appropriated only a token amount to implement the authorization. Consumers, who want a decrease in food prices, and certain farm groups that object to government payments may also offer some opposition to a land retirement plan. On February 3, 1969 in one of his first actions as Secretary of Agriculture Hardin asked the President to continue the traditional 50 percent advance payments to feed-grain growers who enroll in the government's acreage-retirement program, even though former President Johnson had suggested that the advance be reduced to 25 percent.

As pointed out in the Washington *Evening Star* (December 12, 1968), the appointment of Hardin, a "leading international development economist," suggests that Nixon will emphasize the United States role in solving world hunger problems and that he will probably follow Johnson's precedent of involving his Secretary of Agriculture in foreign affairs. In the fall of 1968 Hardin had introduced the papers that served as a background for discussion at a World Food Conference in New York. The papers were published in *Overcoming World Hunger* (Prentice-Hall, 1969), which he edited and in which he urged that the United States and other advanced nations begin "a massive, long range innovative effort unprecedented in human history" to attack world food and population problems. He also suggested the formation of an international service corps of agricultural research specialists.

Helping to solve the world food shortage, however, is no cure-all for American farm problems. In 1967 in a speech in Sioux City, Iowa, Hardin said that United States farmers should not expect world hunger needs to expand their sales significantly. His caution has been justified by the recent great strides made by Asian agriculture and the decline in United States food exports. On the related issue of domestic hunger, in February 1969 he promised a Senate committee hearing on hunger that the Department of Agriculture would not bottleneck the distribution of such aid as food stamps. Later in the month, reportedly over the protests of some officials of the Department of Agriculture itself, he announced that federal food stamps would be issued free to the poor in certain South Carolina counties. As chairman of a Cabinet-level committee concerned with domestic hunger, he recommended to Nixon in March 1969 the federal spending of more than $1 billion over the following four years to wipe out malnutrition.

In 1961 Hardin became a trustee of the Rockefeller Foundation, which makes grants in agricultural sciences and other fields to promote human well-being throughout the world. He served as president of the Association of State Universities and Land Grant Colleges in 1960 and as chairman of its executive committee in 1961. From 1963 to 1965 he was director of the American Council on Education. He held a trusteeship of the Bankers Life Insurance Company of Nebraska in 1958 and the chairmanship of the Omaha branch of the Federal Reserve Bank of Kansas City from 1962 to 1966. His Greek-letter societies are Phi Kappa Phi, Sigma Xi, Alpha Zeta, Alpha Gamma Rho, and Gamma Sigma Delta. Purdue University awarded him an honorary D.Sc. degree in 1952 and Creighton University, an honorary LL.D. degree in 1956. He attended the Congregational Church in Lincoln, Nebraska, although he was raised as a Quaker and, according to some biographical sources, has remained a Quaker.

At Purdue, Clifford M. Hardin met Martha Love Wood, of West Lafayette, Indiana, who was studying for a degree in education. They were married on June 28, 1939 and have five children: Clifford Wood, Susan Carol (Mrs. L. W. Wood), Cynthia Wood, Nancy Ann, and James Alvin. Hardin is a tall, slender man with graying hair. He smokes a pipe, dresses conservatively, speaks directly in a low-keyed manner, and is known among his friends for his patience and perseverance. For relaxation he works out crossword puzzles and plays golf occasionally. His favorite pastime is fishing on Iowa's Lake Oko-boji, where the family has a year-round cottage.

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HÄRING, BERNARD

Nov. 10, 1912- Roman Catholic theologian
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In the current rethinking and updating of moral theology within the Roman Catholic Church no theologian has been more influential than Father Bernard Häring C.Ss.R., a German Redemptorist priest who teaches at his order's higher seminary in Rome. Father Häring, through his massive *Law of Christ* and a score of other books, pioneered in the movement for ecclesiastical reform and renewal that became formalized in Vatican Council II, the ecumenical council at which he served as a *peritus,* or official theologian.

Reporting from an international conference of theologians at Notre Dame University, Gerald George wrote of Häring in the *National Observer* (March 28, 1966): "Häring . . . is now considered by both Catholics and Protestants as one of the greatest moral theologians in the world. He was praised here for trying 'to restore to Christians a liberating realization of their freedom as children of God,' and he was perhaps most outspoken about a church that had tried too much to control. . . . Now we are living in an open society, a pluralistic society."

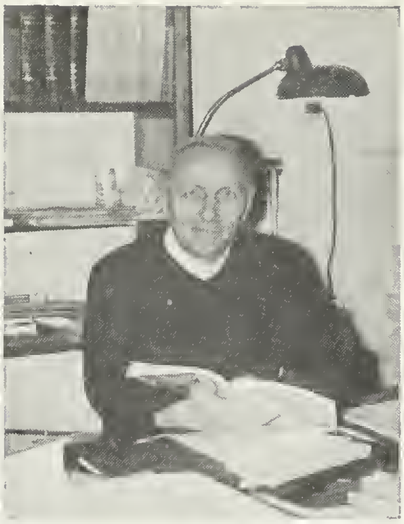
Bernard Häring was born in Böttingen, Württemberg, Germany on November 10, 1912 to Johannes N. Häring, a farmer, and Franziska (Flad) Häring. He has two brothers, Martin and Wenzel, and five sisters, Maria Ursula, Walburga, Agatha, Elisabeth (Sister Lucidia), and Rosa. Martin is a cabinet maker who lives in Somerville, New Jersey, and Sister Lucidia, a nun, is director of the School of Practical Nursing at Sacred Heart Hospital in Norristown, Pennsylvania. All of the other siblings live in Germany. Two other brothers and two other sisters are no longer living.

As a youth, Häring was, as he has said, attracted "to the ministry—if possible, in foreign missions." Upon his graduation from the Gymnasium in Günzburg, Germany, in 1933, he entered the Congregation of the Most Holy Redeemer, the Roman Catholic religious order commonly called the Redemptorists. He prepared for the priesthood at the Redemptorist scholasticate in Gars am Inn, from 1933 to 1939, and he taught at the scholasticate for a year, until his induction into the German army in October 1940. (A scholasticate is a school of general studies for those preparing to enter a Roman Catholic religious order.) Serving as a medic in the army, he was captured by the Russians and held as a prisoner of war in the Soviet Union until the war ended. He attributes his special interest in Russian spirituality to his forced sojourn in the Soviet Union.

After the war Häring returned to the Redemptorist scholasticate at Gars am Inn as professor of moral theology and the sociology of religion, and he remained there until 1957, except for one semester each year, when he taught a course at Academia Alfonsiana, the Redemptorist house of studies in Rome. In 1957 his superiors transferred him permanently to Academia Alfonsiana, where he is a professor in the graduate school of moral theology.

Häring's first book was *Das Heilige und das Gute* (The Sacred and the Good), published by Wewel Verlag in 1950. In it Häring discussed the treatment of religion and morality in the philosophies of Nicolai Hartmann, Emmanuel Kant, Friedrich Schleiermacher, Emil Brunner, Rudolph Otto, and Max Scheler. He concluded: "A morality, therefore, which culminates and absorbs itself in the care for the salvation of its soul certainly remains, for us, a very reasonable enterprise, but this cannot be considered a *religious* morality. . . . Religion is essentially dialogue; it is a communion of persons. . . . Morality . . . [is] not a dialogue between the human person and a principal, but a response of man to the call of the Lord who commands and imposes his law." Religious morality, he concluded, is obedient love or loving obedience on the part of man in relation to God.

In *Soziologie der Familie* (Sociology of the Family, Otto Müller Verlag, 1954) Häring treated family structure in relation to technology, culture, society, economics, and religion, and he did the same, with more pastoral emphasis, in the more probing *Ehe in dieser Zeit* (Otto Müller Verlag, 1960). The latter was published in English under the title *Marriage in the Modern World* (Newman, 1965). Häring's three-volume *Das Gesetz Christi* (*The Law of Christ*, Erich Wewel Verlag, 1954) was published in English by the Newman Press in 1961, 1963, and 1966. In *Modern Theologians, Christians and Jews* (1967) Stanley O. Weselowsky wrote: "Häring's intense preoccupation with the theme *persons-community-communion* is constantly displayed in this three-volume work; this is the case throughout all his writings, be they philosophical, theological, or ecumenical. . . . His wide range of familiarity with the history of moral theology from the Church Fathers to the Middle Ages, through the Reformation period and the present era . . . leads him quite naturally into inquiries in the fields of the sociology of knowledge, the sociology of religion, the ethos of cultural forms in the West, and the dynamics and scope of social life-forms."


REV. BERNARD HÄRING

His *Macht und Ohnmacht der Religion* (The Power and Weakness of Religion, Otto Müller Verlag), a study of the relation between sociology and theology and pastoral care that Häring considers "an indispensable complement of the moral theology presented in *The Law of Christ*" was published in 1956. In the same year Verlag Winfred Werk issued his *Der Christ und die Obrigkeit,* which was issued in English ten years later by Alba House under the title *The Liberty of the Children of God.* In that book, adopting a Trinitarian and Christological approach, he treated obedience as a religious gift just as charismatic as the religious gift of love. "For Häring," Stanley O. Weselowsky commented in *Modern Theologians, Christians and Jews,* ". . . to speak of Christian liberty means to think above all of the liberty of Christ and, secondly, of that liberty by which Christ made us free."

In *Gabe und Auftrag der Sakramente* (Otto Müller Verlag, 1962) Häring's subject was the unfortunate disassociation of liturgy from ethics that developed in the church over the past 100 years. In spite of attempts at liturgical renewal, he pointed out, the sacraments are still too often treated in catechisms and books of moral theology not as agencies that offer participation in the life of Christ but merely as adjuncts to the commandments, as additional "duties," or, at best, special "means of grace" to help in the keeping of the decalogue. The book was translated into English under the title *A Sacramental Spirituality* (Sheed and Ward, 1965).

Häring was on several of the preparatory commissions of Vatican Council II and he served as secretary of the council commission that drew up the Constitution on the Church in the Modern World. On the subject of the council, or the updating of the church which was the goal of the council, he wrote *Konzil im Zeichen der Einheit* (Herder Verlag, 1963), which was translated as *The Joannine Council* (Herder, 1963); *Road to Renewal* (Alba House, 1966); and *Christian Renewal in a Changing World* (Desclee, 1964).

In *Shalom, Peace: The Sacrament of Reconciliation* (Farrar, Straus, & Giroux, 1968), Häring, challenging the traditional approach to confession as a sacrament of fear and gloom, pointed out that the confessor's role should be that of a messenger of joy and peace. In relation to confession, he discussed marital and sexual problems in the light of the guidelines laid down by Vatican Council II. His other books include *Toward a Christian Moral Theology* (Notre Dame University Press, 1966); *The New Covenant* (Burns, 1966); *Christian Maturity* (Herder, 1967); *Bernard Häring Replies: Answers to Moral and Religious Questions* (Alba House, 1967); *The Christian Existentialist: The Philosophy and Theology of Self-Fulfillment in Modern Philosophy* (New York University Press, 1968); and *What Does Christ Want?* (Alba House, 1968).

"It is a real danger for the Christian teaching on the moral life," Häring has written in a spirit typical of that which infuses all his work, "when we proclaim it to cultures of completely different background in the categories of Aristotle, of the Stoa, of one of the two scholastics of the same stamp, or even in the garments of the old Roman or typical modern and Western jurisprudence. . . . It is really inconceivable why we, particularly [as missionaries] in Asia, should rest with the Greek schema after we have once been made aware that the Greeks did not have as high an interpretation of love [as Confucius did]."

In the conclusion of his essay on Häring in *Modern Theologians, Christians and Jews*, Stanley O. Weselowsky wrote: "Perhaps it is Häring's openness to criticism and his ability to benefit from criticism that has enabled his work to indicate so many new horizons. These untiring efforts, no matter what different issues they address themselves to, always reflect the following profound center: Christocentric moral theology of today joins the *personal* characteristics with the mystic-sacramental and the social salvation-ecclesiological." Weselowsky noted that what Father Elmer O'Brien has said of *The Law of Christ* can be applied fittingly to Häring's whole work: "No one is better founded in his criticisms or more knowledgeable and balanced in his proposals than Häring. . . . Achievements even greater than those of Häring are, one trusts, in prospect. When they come, it will be to him one's thanks will be mainly due. Until they come, to him one's thanks are due—unreservedly."

Bernard Häring is five feet eight inches tall and weighs 162 pounds. His eyes are blue and his hair is blond. Father Häring's recreations are swimming and music. He has received honorary degrees from St. Joseph's College in Rensselaer, Indiana, Notre Dame University, St. Francis College in Maine, and Wagner College on Staten Island in New York City. Between 1957 and 1966 Häring delivered about twenty lectures a year at Lumen Vitae, a Roman Catholic religious institute in Brussels, Belgium, and he has been a visiting lecturer at Brown University, the Yale Divinity School, and the Union Theological Seminary in New York City.

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HARRINGTON, (EDWARD) MICHAEL

Feb. 24, 1928- Writer
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The statistics of poverty in the United States had been tabulated by others previously, but the rotting underside of the affluent society remained an academic curiosity until Michael Harrington wrote with moral outrage of the "invisible poor" in *The Other America* (1962). Harrington's book brought America's poor into the arena of public discussion for the first time and provided the intellectual impetus for the federal government's war on poverty. "Thus Harrington (along with John Lampman of the University of Wisconsin, who had also done some basic studies of the one-fifth of the nation still in poverty) accomplished what few men have ever done," Hobart Rowan observed in the Washington *Post* (April 25, 1968). "By writing a book, he pricked the conscience of the men in power sufficiently to change the course of events." Harrington, a Debsian Socialist who is chairman of the board of the League for Industrial Democracy, is also the author of *The Accidental Century* (1965) and *Toward a Democratic Left* (1968).

Edward Michael Harrington was born in St. Louis, Missouri on February 24, 1928 to Edward M. Harrington Sr., a patent lawyer, and Catherine (Fitzgibbon) Harrington, a former school teacher. Harrington has described his parents as "Irish New Dealer" and "very lace curtain." Marion Magid, who interviewed Harrington for the New York *Herald Tribune* (December 27, 1964), reported that he was raised "in a well-to-do middle-class suburb of St. Louis in a house full of books . . . and an atmosphere of enlightened Roman Catholicism. . . . If there was a political atmosphere to his childhood at all, it was the typical Democratic party loyalty of the Irish of St. Louis, seasoned by the spirit of Catholic good works." Harrington told

Miss Magid that his mother, a "public-spirited" woman who is still active in community causes, "exerted a great influence" in his life.

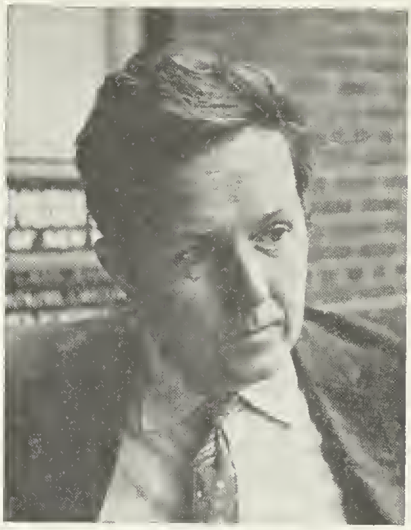
After attending parochial schools in St. Louis, Harrington pursued a prelaw course at Holy Cross College, a Jesuit institution in Worcester, Massachusetts, where, according to Marion Magid, his mode of thinking and writing was "indelibly stamped by the Jesuit penchant for 'surgical' analysis and adherence to Aristotelian categories of thought." In 1947 Harrington took his B.A. degree at Holy Cross and enrolled in the Yale University Law School. At that time he was, by his own description, a "Taft conservative." His conversion to socialism began with a summer job that he took with a St. Louis project for Arkansas sharecroppers and progressed at Yale, where he made tardy contact with the radicalism of the 1930's through bull sessions with older students who had returned to college after military service in World War II.

In 1948, after a year at Yale, Harrington quit the study of law and transferred to the University of Chicago to do graduate work in English literature. The University of Chicago was then still under the intellectually stimulating chancellorship of Robert Maynard Hutchins, and Harrington found his climate in the endless discussions between Aristotelians and anti-Aristotelians in Reader's Drugstore and the University Tavern. "They had been talking and reading for years," Harrington has recalled. "I read like a madman to catch up."

Following his reception of an M.A. degree at the University of Chicago, in 1949, Harrington did social work in St. Louis. In 1951, when he was already a theoretical socialist but still a practising Catholic, he moved to New York City to join Dorothy Day's Catholic Worker. Miss Day's movement was founded in the 1930's, when it inspired the first recognizable Roman Catholic social apostolate in the United States, and ever since it has attracted a wide variety of socially conscious Catholics, from people interested in performing Christian "works of mercy" to radicals seeking a political activism compatible with their religious faith. Harrington worked at the Catholic Worker's headquarters in New York City for a year, as a staff member of St. Joseph's House of Hospitality, a settlement house serving Bowery derelicts, and as an associate editor of the *Catholic Worker*, a monthly newspaper affording an outlet for Catholic communitarian, personalist, anarchist, and pacifist points of view.

After leaving the Catholic Worker, Harrington joined the Young Socialist League and became an organizer and speaker for the league on college campuses. In 1954 he joined the staff of the Fund for the Republic as a research assistant, and in the mid- and late 1950's a large proportion of his time was devoted to Fund projects, including the preparation of a report on blacklisting in the American entertainment industry.

In the 1950's one of the favorite gathering places of intellectuals in Greenwich Village, traditionally considered the bohemian and artistic quarter of New York City, was the White Horse Tavern on Hudson Street. Harrington, a Village resident, held forth there almost nightly, in discussions that lasted until the small hours of the morning. Marion Magid, who knew Harrington slightly in his White Horse days, recalled her early impressions of him in her *Herald Tribune* article: "Now and then I talked to him at the White Horse Tavern; occasionally I saw him across the room at . . . parties. . . . From that distance, at least, he was intriguing and a little disconcerting—a former Roman Catholic (was he still? nobody was sure) who was a member of the Socialist party, a young Irishman who stood in an oddly filial relationship to the older generation of the New York radical movement. Consciously or not, he had incorporated their style into his own: he liked cafeterias, he talked with his hands, he dentalized his d's and t's. . . . Withal, he looked unmistakably Irish, with the blue-eyed, waif-like pallor and the narrow face of those small boys in blue blazers outside St. Ignatius Loyola at recess time. The overall effect could be compared to Stephen Dedalus as rewritten by Clifford Odets with traces of Chekhovian melancholy."



MICHAEL HARRINGTON

William V. Shannon in the New York *Times* (May 19, 1968) pointed out that Harrington's attraction to radical political ideology and activism "moved against the prevailing tide of opinion" to which "Marxism has seemed a bore and an irrelevance." Miss Magid made an observation in the same vein: "The unsettling thing about Harrington, encountered in the mid-1950's, was that he seemed like an anachronism. He evoked an ambiance of the past—of the 1930's. . . . He was an activist; he bucketed around the country, talking to tiny groups on far-flung campuses; he wrote copiously for the smaller of the literary magazines; he was always speeding off to join picket lines whose numbers were as small as their targets were massive: Franco Spain, British Imperialism, American intervention in Korea, Russian suppression in Hungary. . . . The oddest thing, however, was that he was not at all . . . eccentric." Harrington was a conscientious objector during the Korean fighting that broke out in 1950.

Throughout the 1950's Harrington wrote articles for such publications as *Commentary, Commonweal,* and *Dissent,* and in 1959 he co-edited *Labor in a Free Society* (University of California Press) with Paul Jacobs. With statistics culled from reports published by the United States Department of Labor and other agencies, Harrington wrote "Our Fifty Million Poor," an article published in *Commentary* in July 1959. On the momentum set up by the article, Harrington proceeded to construct a fuller profile of the American poor, using not only statistics but also first-hand experience in the poverty pockets of New York, Appalachia, the migrant workers' camps of California, and elsewhere.

In the first chapter of *The Other America: Poverty in the United States* (Macmillan, 1962), Harrington summed up the message of the book: "In the 1950's . . . America began to call itself 'the affluent society. . . .' While this discussion was carried on, there existed another America. In it dwelt somewhere between 40,000,000 and 50,000,000 citizens of this land. They were poor. They still are. To be sure, the other America is not impoverished in the same sense as those poor nations where millions cling to hunger as a defense against starvation. This country has escaped such extremes. That does not change the fact that tens of millions of Americans are, at this very moment, maimed in body and spirit, existing at levels beneath those necessary for human decency. If these people are not starving, they are hungry, and sometimes fat with hunger, for that is what cheap foods do. They are without adequate housing and education and medical care."

Harrington pointed out that poverty in America's contemporary affluent society tends to be an invisible, self-perpetuating sub-culture, demoralizing and paralyzing those trapped in it. "The individual cannot usually break out of this vicious circle," he wrote. "Neither can the group, for it lacks the social energy and political strength to turn its misery into a cause. Only the larger society, with its strength and resources, can really make it possible for these people to help themselves."

The reception given *The Other America* upon its publication was favorable, or at least respectful. Writing in the New York *Times* (April 8, 1962), A. H. Raskin, for example, thought that Harrington had overdrawn his case, but he praised the author for writing with "sensitivity and perception as well as indignation" and for reminding Americans that "we are still a long way from the stars." But the initial reception gave no indication of the book's eventual impact.

The change of the book's course, in the direction of celebrity, may be dated from the appearance of a twenty-four-page article on it and related works by others that Dwight Macdonald wrote for the *New Yorker* (January 19, 1963). The article provoked wide public discussion of the book, which went into a second printing and almost immediately sold 20,000 copies. President John F. Kennedy read it, was moved by it, and began using one of Harrington's phrases, "the invisible poor," in his speeches. Shortly before his assassination, Kennedy asked Walter Heller, the chairman of his Council of Economic Advisers, to prepare a memo outlining possible federal programs for combatting poverty in the United States. President Johnson retained the antipoverty plan initiated by Kennedy and won from Congress the $1 billion Economic Opportunity Act of 1964, among other antipoverty legislation. The war on poverty had an auspicious beginning.

Harrington's next major work was *The Accidental Century* (Macmillan, 1965), a defense of democratic socialism in the context of the technological revolution of the twentieth century. "This is a book which will confound both the ultra-leftists who had been so eager to write Harrington off as a member of the establishment," David McReynolds wrote in the *Village Voice* (August 26, 1965), "and those members of the establishment who thought they had tamed this Irish Catholic turned Marxist."

In *Toward a Democratic Left* (Macmillan, 1968), Harrington examined the gamut of social and political problems crying out for solution in the United States, including the vast inequities left untouched by the federal war on poverty, which had been drained of financial strength by the war in Vietnam, and he called for a coalition of forces on the left to do something about the problems. "Harrington is no mere Cassandra," Saul Maloff wrote in reviewing the book in *Newsweek* (April 15, 1968). "He is a problem-solver and a way-pointer. He sets himself the task of searching out some middle ground between the 'old' liberalism of the New Deal, which now occupies the political center, and his own tough-minded socialist position—in short, a new 'democratic left' which can work toward the genuine solution of the crises of war, poverty, the cities, inequality, the underdeveloped world. Acknowledging that it is unrealistic to expect the American people to 'transform capitalism' in the immediate future, Harrington sets a horizon of twenty years for the attainment of a program and movement that socialists and radicals can—and must—support but which will appeal to the more traditional American aspirations as well. . . . No urgent problems can be solved, he maintains, unless we 'challenge the primacy of the profit motive as the principle of social and individual life.' Alternatively, he argues for the necessity of going 'beyond the New Deal' for the use of 'public monies' for 'public purposes,' for a massive program of 'planned social investments.'"

David McReynolds has called Harrington "the closest thing the democratic socialist movement in this country has to a public spokesman, aside from Norman Thomas." Harrington was organizational secretary of the Workers' Defense League in 1953; and he has been on the national executive committee of the Socialist party since 1960, the year in which he helped to organize the March on the Conventions; and he is now national chairman of the party. He is a member of the American Civil Liberties Union and the A. Philip Randolph Institute, and he has served the federal government as a paid consultant on antipoverty programs. He was elected chairman of the board of the League for Industrial Democracy in 1964.

Harrington has contributed articles to the *Nation*, the *Reporter*, *Harper's*, the *Atlantic*, and the *New Republic*, among other periodicals, and poetry by him has appeared in *Poetry* magazine. In 1961-62 he was editor of *New America* magazine. In addition to his better-known books, he has written *The Retail Clerks* (Wiley, 1962). His honors include the George Polk Award (1963), the Sidney Hillman Award (1963), the Riordan Award of the Washington (D.C.) Newspaper Guild (1964), and an honorary degree from Bard College (1966).

Michael Harrington and Stephanie Gervis, a writer for the *Village Voice*, were married on May 30, 1963. They have a son, Alexander, named for Alexander Calder, a friend of Harrington. Works by Calder are among the pieces of art that fill the Harringtons' Greenwich Village apartment, along with shelves of books that run from Max Weber to Thomas Mann. Marion Magid described Harrington as "reasonable, faintly ironic, skeptical, and of a literary, analytic sensibility. It was easier to imagine him as a black-gowned seminarian immersed in Thomas Aquinas than engaged in the hearty bonhomie of the political organizer. Though mild, he was aloof, and not the least bit folksy."

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PHILIP M. HAUSER

Philip M. Hauser, professor of sociology at the University of Chicago, is a leading expert on national and international demographic problems. Hauser's career, spanning four decades, has included service as assistant to the United States Secretary of Commerce, acting director of the United States Bureau of the Census, and United Nations adviser. At the University of Chicago he heads the Population Research and Training Center, which has become increasingly occupied in recent years with the problems of population explosion and racial tension.

Philip Morris Hauser was born on September 27, 1909 in Chicago, the oldest of four children of Morris and Ann (Diamond) Hauser, who had emigrated to the United States from Poland. When Hauser was seven years old, his mother died, and he and his brother Julien and sister Isabel were sent to an orphanage, the Marks Nathan Home, while his youngest sister, Lillian, was placed in a foster home. Four years later the family was reunited, and Philip assisted his father in caring for the children. After school he worked at various jobs, including telegraph messenger and soda fountain clerk. In high school, where he completed the four-year program in three years, he was a member of the track team, the school band, and the drama and debating societies.

After graduating from high school, Hauser took a job in the office of the city architect in Chicago and enrolled in the Central YMCA College as an evening student. His driving ambition enabled him to work days and complete two full years of college at night. He even managed to take part in extracurricular activities, including the founding and editing of a school newspaper. Inspired by the career of Clarence Darrow, Hauser considered going into law, but classes under Louis Wirth, in addition to the social problems that impinged on his own life, inspired him instead to choose a career in sociology. He transfered to the University of Chicago as a sociology major at the beginning of his junior year and took his Ph.B. degree there in 1929.

Briefly, in 1929, Hauser was employment director of the Chicago Board of Education's Community Center, and during the academic year 1929-30 he was a research sociologist on a joint project of the University of Chicago and Northwestern University. From 1930 to 1934 he served as chairman of the department of sociology and anthropology at the Central YMCA College, where he introduced a course on population. At the same time he was a graduate student and instructor at the University of Chicago, where he took his M.A. degree in 1933, with a thesis on the effect of motion pictures on young offenders in state penal institutions. Under the sponsorship of the Payne Fund and with the collaboration of Herbert Blumer, a fellow student, he expanded his thesis into the book *Movies, Delinquency, and Crime* (Macmillan, 1934).

From 1934 to 1936, while still in residency as a doctoral candidate at the university, Hauser worked as chief of the labor inventory section of the Federal Emergency Relief Administration (FERA) and the Works Progress Administration (WPA). In 1937, as assistant to the director of the Social Science Research Council, he conducted a research project on the social ramifications of the economic

Depression. During the same year, he returned to an expanded teaching schedule on the sociology faculty of the University of Chicago and embarked on a one-year stint as assistant chief statistician for the National Unemployment Census. The university granted Hauser his Ph.D. degree in sociology in 1938, upon acceptance of a dissertation dealing with population trends in Chicago in 1930.

Differences with Robert Maynard Hutchins, the president of the university, led him to leave Chicago in 1938 to accept a position in Washington, D.C. as assistant chief statistician with the population division of the United States Bureau of the Census. He was promoted to assistant director of the bureau in 1942 and to deputy director in 1946. During his years with the Census Bureau he acquired a reputation as a leading authority on demography and population statistics. He introduced new techniques for the processing of data, including the use of electronic computers. His wartime projects at the bureau included the preparation of selective service questionnaires, studies of Japanese manpower, and tabulations of the shipment of goods.

In addition to his post with the bureau—which is in the Department of Commerce—Hauser, beginning in 1945, filled the position of assistant to Secretary of Commerce Henry A. Wallace, for whom he prepared or assisted in preparing memos and speeches, including the "two worlds" speech of September 1946 in which Wallace advocated a conciliatory approach to the Soviet Union. When, as a result of the controversy aroused by the speech, Wallace resigned as Secretary of Commerce at the request of President Harry S. Truman, Hauser also offered his resignation, but he was persuaded by incoming Secretary W. Averell Harriman to remain as assistant.

As assistant to the Secretary of Commerce, Hauser was called as a government witness in the contempt action against John L. Lewis and the United Mine Workers in December 1946. Along with other experts, he warned of the severe effects that a prolongation of the coal miners strike, then in progress, would have on the national economy. In March 1947 he appeared before a Senate subcommittee investigating a critical newsprint shortage. In his testimony he blamed the paper shortage, which generally affected smaller publishers, on monopolistic ownership and control of paper mills by larger newspapers, and he suggested means by which the supply of newsprint might be increased. A dispute with the House Appropriations Committee later that year over the budget requirements of the Department of Commerce was one of the factors in Hauser's decision to leave government service in 1948.

Returning by invitation to the University of Chicago, Hauser resumed his academic duties in 1948 on the sociology faculty there, but only briefly. On leave of absence from the university, he returned to the nation's capital to accept appointment as acting director of the Bureau of the Census, in August 1949, when James C. Capt retired from the post. At that time the bureau was preparing for the 1950 national census, the most extensive ever planned. In addition to its domestic value as a source of accurate data in such areas as population, housing, employment, and agriculture, the 1950 census also had international significance, since many other countries had censuses scheduled then.

In addition to the tremendous technical and administrative problems involved in getting the census under way, Hauser was faced with formidable governmental and private opposition to some of his proposed questions, especially one concerned with the reporting of annual incomes. Despite Hauser's assurance that all data received from individuals would be treated as confidential, the income question was denounced in newspaper editorials and on the floor of Congress as a gross invasion of privacy. Objecting in particular to the provision requiring persons earning less than $10,000 a year to disclose the specific amount of their income, a group of twenty-three Republican Congressmen in December 1949 issued a joint statement attacking the income question as "raw injustice" and "outrageous discrimination." But Hauser successfully resisted the efforts to eliminate the question from the survey.

Hauser terminated his service as acting director of the Census Bureau in March 1950, after Dr. Roy V. Peel was confirmed as the new director, but he continued to serve as a consultant to the bureau. In addition to his academic and governmental activities, Hauser served from 1947 to 1951 as United States representative on the population commission of the United Nations Economic and Social Council, where he took part in studies of migration and other subjects of international interest. He spent a year in Rangoon, Burma as a U.N. technical assistant helping the newly independent Burmese government plan its first census. Although he is no longer a member of the U.N. commission, he has continued over the years to attend U.N. conferences, and he has edited several of UNESCO's sociological reports, including *Urbanization in Asia and the Far East* (1957) and *Urbanization in Latin America* (1959).

On his return from Burma in 1952, Hauser devoted himself increasingly to the revitalization of the University of Chicago's department of sociology, which had lost some of its leading scholars through death and retirement. Appointed chairman of the department in 1956, Hauser reestablished it as one of the leading most respected centers of sociological study in the United States. He played a major role in the establishment of the university's Population Research and Training Center, of which he is director. Initially, demographic research at the center was focused on population trends in the Chicago area, but in recent years its scope has become national and worldwide. Internationally, Hauser and his colleagues are now particularly concerned with the effects of the population explosion on food supply and with the political and social implications of those effects. Nationally, their chief concern is with the flight of the white middle class to the suburbs, leaving the inner cities increasingly to Negroes and other minority poor. This phenomenon, they warn, if left unchecked, could lead to apartheid, or a splitting of the United States into two distinct societies, one white and the other black.

Other problems resulting from the growth and instability of population, according to Hauser, include growing unemployment, increasing crime and delinquency rates, urban congestion, overcrowding of schools and colleges, air and water pollution, a mounting rate of traffic accidents, and a lessened ability of traditional governmental institutions to exercise authority. To cope with some of these problems, Hauser has suggested such measures as the expansion of school districts by local school boards in order to achieve a greater racial balance, and the reorganization of local and regional government to ensure more grass-roots representation. As a long-range solution for the population problem Hauser feels that more effective use should be made of birth control techniques and that efforts should be made to create greater motivation for family planning, especially among the economically deprived. To achieve such motivation, Hauser has suggested the incorporation of birth control programs into broader programs for social change.

Hauser, who has been involved in the civil rights movement in Chicago for years, feels that government authorities by their failure to give timely support to moderate civil rights leaders have, in effect, turned the leadership of the movement over to the black militants. He attributes the growing racial unrest in American cities to frustration and despair felt by Negroes whose actual gains have fallen far short of what they had been led to expect. Hauser believes that the unrest can be eliminated only through a really massive government program for the alleviation of poverty in the ghettos.

In 1965 Hauser stepped down as chairman of the sociology department at the University of Chicago, but he continues to serve as a professor in the department and as director of the Population Research and Training Center and the Chicago Community Inventory. He was Stanford-Little Lecturer at Princeton in 1948, Walker-Ames Professor at the University of Washington in 1958, O'Hara Lecturer at Notre Dame in 1959, Wherrett Lecturer at Pittsburgh in 1961, and Visiting Ford Professor at Indiana University in 1960 and at the University of Washington in 1961-62.

Hauser has served on various governmental or private committees concerned with population and vital statistics. He has undertaken studies for such agencies as the United States Public Health Service, the National Institutes of Health, and the United States Bureau of the Budget, and he served as director of a task force on education for the 1966 White House Conference on Civil Rights. In 1955-56 he was statistical adviser to the government of Thailand. Hauser is a board member of Selected American Shares, Inc. and of the Metropolitan Planning and Housing Council of Chicago, and a former director of the Social Science Research Council. He served as chairman of the Advisory Panel on Integration of the Chicago Public Schools in 1963-64 and as a member of the Illinois American Negro Emancipation Commission from 1963 to 1965. He was president of the American Sociological Society in 1951, the Sociological Research Association in 1961, the American Statistical Association in 1962, and the American Sociological Society in 1966-67. Other organizations with which he has been affiliated include the American Association for the Advancement of Science, American Association for Public Opinion Research, American Association of University Professors, Institute for Mathematical Statistics, and the International Union for the Scientific Study of Population. His fraternal affiliations are with Phi Beta Kappa, Lambda Alpha, and Pi Gamma Mu.

In his book *Population Perspectives* (Rutgers University Press, 1961) Hauser presents an analysis of the rate of population growth in the twentieth century on a national and international scale. In collaboration with Beverly Duncan he wrote *Housing a Metropolis—Chicago* (Free Press, 1960), a statistical survey of Chicago's housing situation. Among the collective works that he has edited or coedited are *Government Statistics for Business Use* (Wiley, 1946), with William R. Leonard; *Local Community Fact Book for Chicago, 1950* (Community Inventory, 1954), with E. M. Kitagawa; *Population and World Politics* (Free Press, 1958); *Study of Population; An Inventory and Appraisal* (Univ. of Chicago Press, 1959), with O. D. Duncan; *The Population Dilemma* (Prentice-Hall, 1963); and *The Study of Urbanization* (Wiley, 1965), with Leo F. Schnore. Hauser has published numerous articles in professional and lay periodicals, and he has served as associate editor of the Journal of the American Statistical Association and of the American Journal of Sociology.

Philip M. Hauser's first marriage, contracted when he was nineteen, ended in divorce seven years later. On November 27, 1935 he married Zelda B. Abrams, then a secretary with the WPA. The Hausers, who live near the University of Chicago campus, have a son, William Barry, and a daughter, Martha Ann. Hauser is of medium height and weight, and he keeps himself physically fit through walking and calisthenics. A heavy smoker in his younger years, he gave the habit up suddenly in the early 1950's. Hauser has traveled widely in Europe and the Orient. He enjoys photography and sailing, and he owns one of the most complete private libraries in his professional field. While respecting the religious beliefs of others, Hauser admits that his scientific point of view makes him "areligious."

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HEINEMANN, GUSTAV (WALTER)

July 23, 1899- President of the Federal Republic of Germany

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A statesman who throughout his career has placed the dictates of conscience above blind loyalty to the state, Gustav Heinemann was elected president of the Federal Republic of Germany by a federal assembly that met in West Berlin on March 5, 1969. Heinemann, the first Social Democrat to be chosen as a German chief of state since Friedrich Ebert

GUSTAV HEINEMANN

was elected president of the Weimar Republic some fifty years earlier, succeeded outgoing President Heinrich Lübke for a five-year term on July 1, 1969. A prominent layman in the Evangelical Church, Heinemann was a leader of anti-Nazi opposition within German Protestantism during the Hitler period, and he was one of the founders of the Christian Democratic Union after World War II. In 1950 he resigned his post as Minister of the Interior in the first Cabinet of the Federal Republic of Germany to express his opposition to Chancellor Konrad Adenauer's rearmament policy. A member of the Social Democratic party since 1957, Heinemann compiled a liberal record as a representative in the Bundestag and, from 1966, as Minister of Justice in the coalition Cabinet of Chancellor Kurt Georg Kiesinger. Although the main power in the West German government resides in the Chancellor, the office of president is greatly influential.

A native of the industrial Ruhr region of Western Germany, Gustav Walter Heinemann was born on July 23, 1899 in Schwelm, Westphalia, the son of Otto and Johanna (Walter) Heinemann. His father was a comptroller and director of a medical fund for employees of the Krupp enterprises. Heinemann obtained his secondary education at a Gymnasium in Essen. In his adolescence, during World War I, he served as a cannoneer with the 22d Artillery Regiment of the Imperial German Army.

After his discharge from the German Army, Heinemann attended the universities of Münster, Marburg, Munich, Göttingen, and Berlin, where he studied economics, history, and law and took part in the democratic student movement. During the political unrest of the post-World War I period he served as a "republican volunteer," and as such he was briefly arrested in 1920 by supporters of the abortive right-wing Kapp Putsch that tried to topple the Weimar government. He entered politics as a member of the Deutsch-Demokratische Partei (German Democratic party), one of the several liberal parties that arose during the Weimar period.

Heinemann obtained the degree of doctor of political science from the University of Marburg in 1922. A second doctorate, that of doctor of laws, was conferred on him in 1929 by the University of Münster. In 1926 he became a corporation lawyer in Essen, an iron and steel center in the Ruhr. Heinemann joined the staff of the Rheinische Stahlwerke (Rhenish Steel Works) as legal counsel in 1928 and served until 1936, when he was named director of mines and a member of the executive board. From 1933 to 1939 he lectured in law and economics at the University of Cologne.

A devout Protestant since childhood, Heinemann had been a member of the Christlich-Sozialer Volksdienst (People's Christian Social Service) from 1930 until 1933, when it was dissolved by the Nazis. Shortly after Hitler came to power, the Evangelical congregation of Essen-Altstadt elected Heinemann to its council. He collaborated with such noted churchmen as Pastor Martin Niemöller in the Bekennende Kirche (Confessing Church), which, in opposition to Nazi doctrines, insisted on the independence of church and state. Even while he was an executive in the steel industry, Heinemann was secretly a member of the outlawed leadership of the Bekennende Kirche, and he remained untainted by Nazism throughout the Hitler period.

After the defeat of Germany in 1945, Heinemann continued as director of mines of the Rheinische Stahlwerke, with the approval of the British occupation authorities. Resuming his political activities, he helped to found the Christian Democratic Union (CDU), which became West Germany's dominant political party. From 1946 to 1949 he occupied the honorary post of Oberbürgermeister (lord mayor) of Essen. He was not only CDU representative in the Landtag of North Rhine-Westphalia from 1947 to 1950 but also served as that state's Minister of Justice in the Cabinet of Minister President Karl Arnold in 1947-48. Continuing to play a significant role in church affairs, he was elected to the council of the revived German Evangelical Church in 1945, presided over its constituent assembly in 1948, and was elected lay president of its all-German synod in 1949.

When, in September 1949, the Federal Republic of Germany was established, comprising the former British, French, and American occupation zones, federal Chancellor Konrad Adenauer tried to include a leading representative of Protestantism in his predominantly Roman Catholic Cabinet. He offered the Ministry of the Interior to Heinemann, who accepted after being assured that he would be able to retain his church post. In January 1950 Heinemann became the first West German Cabinet member to visit Communist East Germany when he attended an Evangelical Church meeting in Halle. His conciliatory attitude toward the East soon brought him into conflict with Adenauer and other Cabinet members. In the deliberations, in May 1950, over West Germany's projected entry into the Council of Europe, Heinemann opposed such a move, which he felt would hinder the reunification of Germany. For similar reasons he disapproved of Adenauer's plan for a federal police force.

On October 9, 1950 Heinemann became the first West German Cabinet minister to resign his post after Adenauer, without consulting his Cabinet, broached a plan for rearming West Germany and approached the Western Allies with a proposal for the inclusion of a West German contingent within NATO forces. "It is my view that it is not our responsibility to ask for rearmament or to offer military aid until complete sovereignty is given to West Germany," Heinemann declared. Referring to Adenauer's authoritarianism, he remarked that he was unprepared to assume responsibility "when the Chancellor's task of determining general policy is so interpreted that no genuine discussion takes place for the purpose of arriving at a common point of view and when anyone who does not willingly acquiesce in the policy can only expect reproaches." In his *Memoirs 1945-53* (Regnery, 1966) Adenauer recalled: "In his own words, Heinemann was of the opinion that after God had twice dashed the weapons from the hands of the Germans they should not reach for them a third time; that one must have patience to discern the will of God in the governance of the world and await developments peacefully and quietly." Elsewhere, Heinemann has said that rearming Germany is like offering drink to a recently cured alcoholic.

Although Adenauer had reportedly turned down a resignation offer from Heinemann only a month before, he decided this time to accept the resignation, because he considered it essential for the Cabinet to take a united stand on the issue of national security. To replace Heinemann he appointed Dr. Robert Lehr to the Interior Ministry. Because of Heinemann's prestige in the Evangelical Church, his views on the rearmament question, which were shared by the Social Democratic leadership and by such noted Protestant churchmen as Bishop Otto Dibelius and Pastor Martin Niemöller, caused an uproar in West Germany.

After he left the Adenauer Cabinet, Heinemann returned to his law practice, meanwhile continuing his campaign against German rearmament. With Mrs. Helene Wessel, head of the Catholic Center party, he organized the Emergency Committee to save European Peace, in November 1951. Stressing German unity and neutrality but opposing rearmament, the committee directed its appeal at both Roman Catholics and Protestants. In November 1952, after resigning formally from the CDU, Heinemann became cofounder and leader of the All-German People's party (Gesamtdeutsche Volkspartei). In its manifesto the new party proposed a unified Germany as the basis for a European third force that would remain neutral in any conflict between the Western nations and the Soviet Union, and it called for improved communications between East and West Germany.

A plan submitted by Heinemann in March 1953 to the four occupation powers and to the East and West German governments, called for an agreement between the United States, Great Britain, France, and the U.S.S.R. on the international status of a reunited Germany. The agreement, to be ratified by a plebiscite of all the German people, would be incorporated into a future peace treaty that would demarcate the frontiers of the unified German nation. In January 1955 Heinemann took part in a meeting in historic St. Paul's Church in Frankfurt, attended by some 800 political, trade union, and church leaders who issued a "German Manifesto" declaring that national reunification must precede rearmament. The stand taken by Heinemann and others in opposing German rearmament met with such opposition within the Evangelical Church that in March 1955 Heinemann was voted out of office as president of its all-German synod.

Because of lack of popular support, the All-German People's party was dissolved in the spring of 1957, and many of its supporters, including Heinemann, went over to the Social Democratic party (Sozialdemokratische Partei Deutschlands, or SPD). Elected that same year to the Bundestag (lower house of the federal parliament) as an SPD representative from Essen, Heinemann also became a member of the executive of the SPD parliamentary faction. He continued to voice his vigorous criticisms of the Adenauer regime's policies, and he soon acquired a reputation as one of the Bundestag's most effective speakers.

As one of the nation's foremost legal authorities, Heinemann was designated Minister of Justice in the Cabinet of Chancellor Kurt Georg Kiesinger, who in December 1966 for the first time united West Germany's two main parties—the CDU and the SPD—in a "grand coalition" government. He devoted much of his time to the arduous task of revising Germany's massive penal code, which dates back to the nineteenth century. Among other things, he liberalized its provisions dealing with sexual offenses, removing the prohibitions on such irregularities as adultery and homosexuality among consenting adults. He expanded freedom of the press by eliminating restrictions against publishing certain materials previously classified as secret by the government, and he suggested means by which the Communists might re-establish a political party within the framework of legality. On the other hand, he maintained a close scrutiny on extreme right-wing elements such as the National Democratic party and urged abolition of the twenty-year statute of limitations for prosecution of murder and genocide, noting that under existing law it would be virtually impossible, after 1969, to prosecute Nazi war criminals still at large. When an assassination attempt on the radical student leader Rudi Dutschke in the spring of 1968 touched off student riots in some cities, Heinemann, in a calm and rational address to the nation, advised adults to try to understand the needs of the younger generation.

On November 1, 1968 the SPD announced the nomination of Heinemann as its candidate for the West German presidency, in view of the impending retirement, in the summer of 1969, of Heinrich Lübke, who had succeeded the Federal Republic's first president, Theodor Heuss, in 1959. Under the federal constitution, the president formally represents the nation within the framework of international law. He concludes agreements with other nations, receives envoys, and appoints federal officials. The president is elected by a special federal assembly, composed of members of the Bundestag and an equal number of representatives of the Landtage, or state parliaments. If no candidate receives an absolute majority in the first two ballots, a relative majority in the third ballot is decisive.

To ensure that the best available man would be chosen chief of state, the parties agreed to suspend partisan politics for the election, scheduled to be held in West Berlin on March 5, 1969. The choice of Berlin, the traditional German capital, met with protests from Soviet and East German authorities, who threatened to prevent the election from taking place, contending that the city was a separate political entity within East Germany and that any West German election held there would be illegal.

The federal assembly met at East Prussia Hall in West Berlin on March 5, 1969 to choose between Heinemann and the CDU candidate, Defense Minister Gerhard Schröder. Although East Germans blockaded highways leading to West Berlin for several hours on election day, the threatened disruptions failed to materialize. Of the 1,036 delegates, thirteen were absent; 475 belonged to the CDU or to its Bavarian affiliate, the Christian Social Union (CSU); 443 were members of the SPD; eighty-three represented the Free Democratic party; and twenty-two were Landtag representatives of the extreme right-wing National Democratic party. After two ballots in which neither candidate received the needed absolute majority of 519 votes, Heinemann emerged as the victor in the third ballot with a plurality of 512 votes, against 506 received by Schröder and five abstentions. In a brief acceptance speech, Heinemann thanked his supporters and greeted the German people.

Although the presidential election marked a setback for the CDU, it represented a triumph for the SPD and, in particular, for the small Free Democratic party, whose eighty-three delegates voted almost unanimously for Heinemann, thus tilting the scales in his favor. As leading political observers had predicted, the Bundestag election, of September 1969, resulted in an SPD-FDP coalition, which for the first time excluded the CDU from the government.

In an interview with a reporter for the *Stuttgarter Zeitung* on March 8, 1969, Heinemann called the election results a "shift in power." He said that membership in NATO "cannot be the last stop in German policy" and questioned the ability of the federal armed forces to help resolve the problem of German disunity. Heinemann's statements set off a storm of protest from CDU spokesmen, prompting Chancellor Kiesinger to remind him that the president was obliged by the constitution to stand above partisan politics and that the policymaking role resided with the chancellor. In a conciliatory reply, Heinemann declared "Nothing is further from my intentions than to rip open old wounds. It is part of the office of federal President to attempt again and again to heal the wounds left behind by political battle." He promised that during his presidency he would try to represent a "properly comprehensible state" and to stay out of "domestic political strife."

Heinemann has written about mining law and other topics. Some of his speeches and articles were compiled in the books *Im Schnittpunkt der Zeit* (1957) and *Verfehlte Deutschlandpolitik* (1966). In January 1968 Heinemann received the Theodor Heuss prize for his "exemplary conduct as a democratic politician" and for his work on reforming the penal code. That same month the University of Bonn conferred an honorary doctorate of theology on him, honoring his work with the Bekennende Kirche during the Nazi period.

Gustav Heinemann and Hilda Ordemann, a former schoolteacher, were married in 1926. They have four children and twelve grandchildren. The oldest daughter, Uta Ranke-Heinemann, is a teacher at a normal school. The other children are Christa, Barbara, and Peter. Nicknamed "Iron Gustav," Heinemann is noted for his stamina, his integrity, and his rapier-like wit. Unlike his wife, he is not especially interested in literature or the arts. For recreation he likes to swim, to play an occasional card game of skat, or to relax with friends at the Rheinlust tavern in Bonn. Allergic to what he calls "hurrah-patriotism," Heinemann feels that the Germans are a people "with too much respect for authority." When a reporter once asked him whether he loved the state, he answered: "I love my wife, and that's enough."

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HELIKER, JOHN (EDWARD)

Jan. 17, 1909- Artist; university professor
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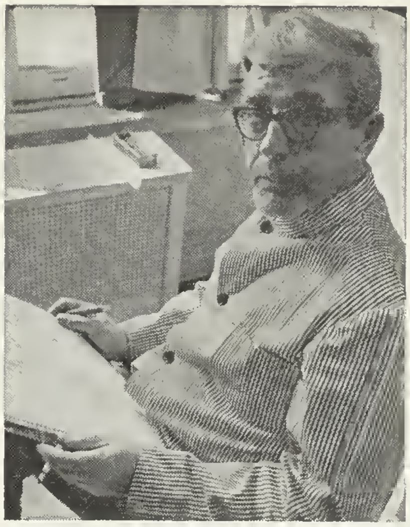
In his abstract and semiabstract landscapes of Vermont and the Maine coast the American artist John Heliker reveals a sense of serenity and order, and, like Cézanne, a deep regard for the inherent structural forms of nature. His recent self-portraits and interiors have expanded his reputation beyond that of a landscapist, and the Whitney Museum of American Art in New York City held a retrospective exhibition of his paintings, drawings, and watercolors in the spring of 1968. Heliker has taught painting at Columbia University since 1947.

John Edward Heliker was born in Yonkers, New York, on January 17, 1909, the first and only surviving child of John Edward Heliker, a stonemason, and Jane (MacLaughlin) Heliker. On his father's side John Heliker is descended from Jacob Heliker, an early Dutch settler who came to New Amsterdam in the seventeenth century and settled the land near which Trinity Church now stands. In Yonkers the Helikers lived in what was then still a rural area, and although not a farmer, the father always kept a horse and some poultry. Their prize roosters were sometimes exhibited at Madison Square Garden. By the age of fourteen John had decided to become an artist, and not long after, he left Gorton High School in Yonkers to embark on a program of self-instruction to attain his goal. Every day he commuted to Manhattan to look at or copy paintings in the Metropolitan Museum of Art. He especially studied the work of Cézanne, particularly two paintings, *Portrait of a Man in a Straw Hat* and *Still Life*.

In January 1927 Heliker entered the Art Students League in New York City, where he studied drawing under Kimon Nicolaides, Thomas Hart Benton, and Boardman Robinson. His only formal study of painting, which lasted for three months, consisted of two courses taught by Kenneth Hayes Miller. In February 1929 he left the school to move with his parents to a farm in Stormville, New York, near Poughkeepsie. When not busy helping with the farm chores, Heliker produced realistic line drawings of such farm activities as pigsticking and woodcutting that are reminiscent of Brueghel in their robust, peasant flavor. Not all of his drawings were of country scenes, however; when he visited New York City he drew busy street corners and construction sites.

By 1936 Heliker's pen drawings and watercolors had attracted some attention, and he was able to hold a one-man show at the Maynard Walker Gallery in New York. The exhibition favorably impressed the critics, who compared his work to Brueghel, Daumier, Klee, and George Grosz. Museums as well as private collectors began buying his drawings, and he was invited to exhibit in the International Watercolor Exhibitions at the Art Institute of Chicago in 1937 and at Brooklyn Museum in 1938. Heliker moved to Greenwich Village in 1938 and joined the easel division of the WPA Federal Art Project. Up to that time he had done little work with oils and lacked confidence for working in that medium, but he submitted a few oils as well as drawings to his WPA supervisor, Philip Evergood, and was given valuable encouragement by him. During that period Heliker also contributed drawings to the Loyalist cause in the Spanish Civil War and to the Leftist magazine *New Masses*. Late in 1939 he left his WPA job and went to Vermont where, during the next few months, he worked on a farm and completed twenty oil paintings, mostly landscapes and still lifes. Those paintings, along with drawings and watercolors, were exhibited in November 1940 at Walker's and were described by a reviewer for *Art News* (November 15, 1940) as achieving a "gentle mood through unusually rich and vibrant color."

Among the paintings exhibited at Walker's was a small, 14 x 20 landscape, entitled *Vermont Farm*, which was priced at $125 and went unpurchased. A few months later that painting established Heliker's reputation. He entered it in the seventeenth biennial exhibition of contemporary American oil paintings held at the Corcoran Gallery of Art in Washington, D.C., and on March 19, 1941 it won the W. A. Clark first prize of $2,000 and the Corcoran Gold Medal. Heliker's honor surprised many people in the art world, since he was comparatively unknown and one of the youngest men ever to win, but the judges, headed by Franklin C. Watkins, were impressed with the simplicity and warm, resonant color of his painting.


JOHN HELIKER

With the money he won Heliker bought a car and went to Vermont, where he rented a farmhouse in the Winooski Valley. For the next few years he spent much of his time there, and he wrote, during the mid-1940's: "I find myself more at home in the 'little world' of the farm—I feel free to work slowly there—where one is consistently aware of fundamentals." Painting the quiet Vermont countryside with its hills and rugged rock formations, Heliker began to express his increasingly pronounced awareness of topographical structure and the interrelation of forms, although his landscapes remained essentially representational. During the mid-1940's he also started making summer visits to the Maine coast and began painting seascapes. Reviewing Heliker's first one-man show at the Kraushaar Galleries in New York for the New York *Times* (April 8, 1945), Howard Devree wrote: "These rich yet low-keyed, beautifully organized Maine coast scenes are basically abstract—powerful, at once solid and subtle, and with some of the most persuasive brushwork and color I have seen this year."

For a brief time during the late 1940's Heliker experimented with surrealism in such works as *Immersion*, *Imaginary Landscape*, and *Gardeners of a Day*. Retaining the vibrant colors and chromatic tonality of his earlier paintings, he totally abandoned representation for the time being, creating products of the subconscious filled with strange, biomorphic shapes suspended in an eerie timelessness.

In the fall of 1948 Heliker sailed on the *Vulcania* for Naples, Italy, having been awarded the Prix de Rome by the American Academy in Rome. For the next year he lived first in Rome and then in Amalfi, with visits to Sicily and Paris. Enthralled by Italy, he revisited it for each of the following five summers, extending his stay in 1951 with a Guggenheim fellowship.

The year in Italy brought stability back to Heliker's work. The eerie quality vanished, and a somewhat representational style reasserted itself in his semiabstracts of Italian landscapes and architectural subjects. Some works, such as *Monreale,* an abstract impression of the cathedral in Monreale, Sicily, suggest synthetic cubism.

In April 1951 an exhibition of Heliker's Italian paintings was held at the Kraushaar Galleries in New York. The New York *Herald Tribune* reviewer (April 8, 1951) called the canvases, smaller than Heliker's American paintings, "intimate condensations . . . a step more rarified in treatment than Heliker's earlier New England themes." The reviewer for the New York *Times* (April 8, 1951), who found the show one of the "most stimulating" of the season, also wrote: "His color, always somberly rich, has heightened and become more diversified, as if . . . he had adapted to his purpose something of the effect of mosaic and inlay in very painterly terms." But, on the other hand, Henry McBride, reporting for *Art News* (May 1951), complained that the paintings were "submerged in gloom."

After his year in Italy, a change became discernible in Heliker's coast scenes and cityscapes. Gradually his style relaxed, his forms became radically simplified, and his colors took on more sensuousness. When he reviewed Heliker's 1954 one-man show at Kraushaar's for the New York *Times* (May 12, 1954), Howard Devree pronounced it his best up until that time, and he especially praised *East River* and *Rocks*, both painted in 1954. Beginning in the middle 1950's, Heliker's trend toward freer, more fluid design led him to paint on a large scale, especially in his Maine landscapes. Dore Ashton of the New York *Times* (March 16, 1960), reviewing his 1960 show at Kraushaar's, observed that although Heliker belongs to the traditon of Cézanne, he has not been constricted by his inheritance. "Unlike Cézanne, who worked in the strong light of the Midi, Mr. Heliker is a northern painter," wrote Miss Ashton. "The light in his landscape is oblique, filmy, cooled. . . . In the most recent canvasses . . . the rigid horizontal order gives way to subtle centrifugal patterns."

The Whitney Museum of American Art held a one-man retrospective exhibition of Heliker's work from April 3 through May 12, 1968. It consisted of sixty-one paintings, fourteen watercolors, fifteen drawings, and four prints, and among the oils was a judicious selection of the still lifes, portraits, and interiors that Heliker has painted in recent years. Until the 1960's he had scarcely attempted interiors, and the ones he has done in the past few years are fairly realistic and intimate, with a highly developed sense of space. Reviewing the retrospective for the New York *Times* (April 6, 1968), Hilton Kramer praised Heliker's self-portraits. "In them there is a psychological element, a touch of eccentricity and unexpected emotion that rescues the benign decorative surface from its own facility," he wrote. He also remarked that the self-portraits revealed "the irony and wit of a dandy."

Heliker has exhibited in some fifty museums and universities in the United States, including the Carnegie Institute, the Metropolitan Museum of Art, the California Palace of the Legion of Honor, the Art Institute of Chicago, and the University of Nebraska. The Whitney Museum has shown his works in their annual exhibitions since 1941 and in several special shows, including "New Decade—Thirty-five American Painters and Sculptors" in 1955. In 1956 and 1957 his paintings were exhibited in Europe as part of United States Information Service tours, and he was represented at the Brussels World's Fair in 1958. Among the museums and galleries in which his works are permanently represented are the Brooklyn Museum, the Cleveland Museum of Art, the Corcoran Gallery of Art, the Colorado Springs Fine Arts Center, the Fogg Art Museum, the Metropolitan Museum of Art, the Philadelphia Museum of Art, the San Francisco Museum of Art, the Wadsworth Atheneum, and the Whitney Museum of American Art.

Among the awards that Heliker has garnered are the Obrig Prize from the National Academy of Design in 1948, a $1,000 award from the National Institute of Arts and Letters in 1957, and the Award of Merit Medal and $1,000 from the American Academy of Arts and Letters in 1967. In 1966 he received an honorary Doctor of Fine Arts degree from Colby College in Waterville, Maine for his "success in translating the scenery of our State of Maine into artistic expression." In 1969 he was elected to membership in the National Institute of Arts and Letters.

Since early in his career Heliker has taught painting. He began during the early 1940's at the American People's School in the Bronx, a school for all the fine arts run by Ruth St. Denis and Ted Shawn. During the summer of 1947 he taught at the Colorado Springs Fine Arts Center, and that fall he joined the faculty at Columbia University, where he is now an associate professor.

During the 1950's John Heliker began spending his summers in Maine. He has not visited Europe since the summer of 1957, when he spent time in Greece and revisited Italy. From Greece he wrote to John I. H. Baur: "One cannot look at this landscape and disassociate it from its mythological past. It is wonderful, but for some reason I feel oppressed by it and homesick for Maine." In 1958 Heliker bought an old sea captain's house on Cranberry Island, where he has summered ever since. His summer home is not far from Deer Island, made famous by his fellow Maine painter John Marin. A music lover, Heliker counts among his close friends the composers John Cage and Lou Harrison. Heliker is also fond of modern dance, and during the 1940's he designed a mask, inspired by West Indian bird masks, for a performance given by his friend Merce Cunningham. As a painter, Heliker relies on introspection and seldom paints directly from nature. "After some especially intense experience in nature," he has written, "I often take a blank canvas and, with no very specific idea in mind, start to put down a few lines, establish a few shapes and color relationships, until gradually an idea emerges expressive of the experience."

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HELLYER, PAUL (THEODORE)

Aug. 6, 1923- Canadian Member of Parliament; former government official
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One of Canada's most controversial political figures, Paul Hellyer became the first defector from Pierre Elliott Trudeau's Cabinet when he resigned on April 24, 1969. A Member of Parliament almost continuously since 1949, he was Opposition defense critic during John Dicfenbaker's years as Prime Minister and then became Minister of National Defence under Lester Pearson in 1963. In that post he took on the formidable assignment of unifying Canada's army, navy, and air force under a single defense chief and staff. As one political columnist wrote, "Probably no senior minister of any government in recent years had set his hand to a task so fraught with all the elements of political suicide." Yet he succeeded in his objective, and went on to be one of Trudeau's chief opponents for the leadership of the Liberal party in 1968. After losing to Trudeau, Hellyer reunited the Liberal party by joining the Cabinet as Minister of Transport and as Minister in Charge of Housing. His resignation came as a protest to the Trudeau government's unwillingness to take a more active role in solving the problems of lower-income housing and urban development.

Of English ancestry on his father's side and Scotch-Irish on his mother's, Paul Theodore Hellyer was born near Waterford, a small community in southwestern Ontario, on August 6, 1923 to Audrey Samuel Hellyer and Lulla Maud (Anderson) Hellyer. He has one sister, now Mrs. John Race. The Hellyers were farmers (Paul's father grew ginseng, a medicinal herb) and austerely religious Presbyterians. After attending Waterford High School, Hellyer went to Glendale, California to attend the Curtiss-Wright Technological Institute of Aeronautics. He obtained a diploma in aeronautical engineering in 1941, and in 1942 he joined Fleet Aircraft, Ltd., an airplane manufacturing firm in Fort Erie, Ontario, as a junior draughtsman. In the following year he was promoted to group leader in the engineering department.

Hellyer left Fleet Aircraft in March 1944 for what turned out to be a frustrating tour of duty with the military. He joined the Royal Canadian Air Force and was one of only three out of 300 men who passed the examination given at the end of air-crew training. He soon discovered why the test had been so difficult: the Air Force already had a surplus of men and had nothing for him to do.

PAUL HELLYER

Finally, after much disentangling of red tape, he was transferred to the Army, then acutely in need of men for the infantry. After repeating the basic training course he had already taken in the Air Force, he was assigned not to the infantry but to the artillery and sent to gunnery school in Petwawa, Ontario. When World War II ended he was still in training.

While in the Royal Canadian Artillery Hellyer had married and with his bride had established a ladies' ready-to-wear store in Toronto called Mari-Jane Fashions. They ran the store until 1956. After his discharge from service in April 1946 Hellyer attended the University of Toronto, which granted him a B.A. degree in 1949. The following year he entered the house construction business as treasurer of Curran-Hall Ltd., a Toronto building and contracting firm, and accumulated a fortune as president of Curran-Hall from 1951 to 1952, of Trepil Realty Ltd., from 1951 to 1962, and of Hendon Estates Ltd., from 1959 to 1963. The pressures of his Parliamentary duties forced him to give up his business career in the 1960's.

Hellyer had entered politics in 1949, when he was elected to the House of Commons at Ottawa from the Toronto riding of Davenport. He became the youngest member of the House and the first Liberal ever to be returned by the Davenport riding, traditionally a Conservative stronghold. Reelected in the general election of 1952, in February 1956 he was named Parliamentary Assistant to Ralph Osborne Campney, Minister of National Defence. In April 1957 he rose to the rank of Cabinet minister when Prime Minister Louis St. Laurent named him Associate Minister of National Defence. When the Liberals were swept out of power by the Progressive Conservatives led by John C. Diefenbaker in the 1957 general election, Hellyer lost his seat in the Commons, but in December he returned after winning a special by-election to fill a vacancy in Trinity, another Toronto riding. (He has since been consistently reelected by his Toronto-Trinity constituency.) Under the Liberal leadership of Lester Bowles Pearson, who replaced St. Laurent as party head, Hellyer became Opposition defense critic. As the leading Liberal proponent of Canada's acceptance of United States nuclear warheads, Hellyer was a prominent figure in the controversy over nuclear arms that precipitated Diefenbaker's downfall early in 1963.

In the election of April 8, 1963 the Liberals won enough seats in the House to form a government with the support of minority parties. Two days after he was sworn in as Prime Minister on April 22, 1963, Pearson formed a Cabinet with Hellyer as Minister of National Defence. It soon became evident that the New Defence Minister intended to pursue an aggressive, innovative policy, not unlike that of Robert S. McNamara, then United States Secretary of Defense. Like McNamara, Hellyer was committed to the principle that the military should be firmly under civilian control and run with the most up-to-date management techniques of business.

The biggest problem that faced the Defence Minister was the matter of cost. The relatively low Canadian defense budget made it difficult to maintain the three services and still buy vital new equipment. As a result, often the equipment was not bought. To reduce maintenance costs, Hellyer put into effect several cutbacks in spending within his first few months in office, including the closing down of some military bases in Canada, and he launched a study of the long-term needs and goals of Canadian defense over the next decade. On March 26, 1964 he presented the results of the study to Parliament in a White Paper on Defence, outlining plans to unify the Canadian military establishment under one defense chief and one defense staff. The new organization would emphasize mobility and specialized training and reduce the force of 120,000 by some 10,000 men with no loss in efficiency. It was estimated that the reorganization would save some $100,000,000 a year, thus allowing the department to spend $1 billion on new equipment over a ten-year period.

Although the idea was not new, Canada was the first nation of any size actually to put such a plan into operation, and other nations looked on with interest. At first the plan ran into little opposition from the Canadian military services or the public, and its implementation moved forward smoothly. During the summer of 1964 the Parliament passed amendments to the National Defence Act that liquidated the positions of the chiefs of staff of the three services and replaced them with a single chief. Air Chief Marshal Frank R. Miller was appointed to the post. Next Hellyer began to convert the eleven field commands—four for the army, two for the navy, and five for the air force—into six integrated commands called the Mobile, Maritime, Air Transport, Air Defence, Training, and Matériel. It was a process that he estimated would take about three years.

By 1966 Hellyer's critics were protesting loudly, their chief complaint being that service morale was deteriorating at an alarming rate. The opponents of unification mostly came from the ranks of the Opposition in Parliament and the Navy. During the summer of 1966 Rear Admiral William Landymore publicly attacked the Defence Minister's policies and was consequently forced to retire. The Landymore affair rallied considerable public opposition to Hellyer, although as a Toronto *Globe and Mail* editorial (July 21, 1966) pointed out, the Minister was only acting to uphold "the principle that control over military policy . . . must rest with the elected representatives of the people, not with serving officers." Hellyer at last saw his battle won when, after heated House debate, the Canadian Forces Reorganization Act was passed in April 1967. That bill provided for the abolition of the three separate forces and their organization into one service to be called the Canadian Armed Forces.

Hellyer did not, however, remain in the Defence Ministry long enough to see the act put into formal effect on February 1, 1968. In September 1967 he was appointed Minister of Transport, succeeding J. W. Pickersgill, and turned his portfolio over to Associate Minister of National Defence, Leo Cadieux. In his new job Hellyer had the opportunity to turn his attention to urban affairs. It allowed him, moreover, to campaign informally for the Prime Minister's post because it removed him from the bitter controversy surrounding the Defence Ministry and let him travel around the country airing new ideas. By December 1967, when Pearson formally announced his intention to retire in the spring of 1968, Hellyer was considered a front-runner for the position. But when the Liberal party met to chose a new leader in April 1968 Justice Minister Pierre Elliott Trudeau was elected on the fourth ballot, Hellyer having dropped out after the third.

On April 20, 1968 Trudeau was sworn in as Prime Minister, and ten days later he named Hellyer, who also kept his Transport portfolio, as Minister in Charge of Housing and as head of the government-owned Central Mortgage and Housing Corporation. As the senior Cabinet member, Hellyer became Deputy Prime Minister. To study the housing needs of lower-income Canadians, Hellyer set up and headed a Federal Task Force on Housing and Urban Development, which went into operation in September 1968. By the following January the task force's report had been submitted to the Government, in time for its recommendations to be put into effect for the 1969 building season. The report dealt mainly with ways in which more people could afford to buy homes, recommending that the ceiling on government-insured mortgage loans be raised and that the cost of house construction and maintenance be reduced by such methods as removing sales taxes on all building materials. The report contained a section on public housing, urging a study of the possible detrimental effects of large high-rise projects and suggesting the construction of smaller projects, more integrated with the surrounding community. Finally, the report delved into long-range plans for urban development, suggesting, for example, that the government in cooperation with one of the provinces build a model satellite city.

The many foes of the report ranged from conservative Liberals who found it too socialistic to social workers who maintained that while it might help the middle class it had nothing for low-income families. The report really ran into trouble over its constitutionality, since it recommended that the government take an aggressive role in urban development that would encroach on the responsibilities of the provinces. Although a strong federalist committed to the concept of a united Canada and opposed to French separatist aspirations, Prime Minister Trudeau nonetheless believed that, no matter how urgent the problem, constitutional means must be found to solve it without violating the rights of the provinces. After Hellyer's report was submitted to Trudeau it circulated through a seemingly endless round of Cabinet committees. Finally, on April 24, 1969, Hellyer submitted his resignation from the Cabinet, explaining to reporters that he was doing so because he had failed to obtain approval for his recommendations from the Government and because he differed with Trudeau's view that housing and urban development are basically provincial matters. "I can't accept this brand of federalism," Hellyer said.

After his resignation became effective, on May 1, 1969, Hellyer took a seat among the Government backbenchers. In an interview with John Dafoe of the Toronto *Globe and Mail* (May 3, 1969) Hellyer said that for some time he had had plans to retire from politics within a few years. Although he intends to speak openly on his opposition to Trudeau's constitutional position, he had not yet decided what forum to use. "I've had a lot of offers, to write articles, to lecture, to teach. I haven't really decided just which I will choose and what I will do," he said.

"Paul Hellyer is a methodical and tenacious man. He does not come to a quick decision, nor often act impulsively," his former fellow Cabinet member, Judy LaMarsh, wrote in her autobiography, *Memoirs of a Bird in a Gilded Cage* (1969). Once committed to an idea he is unswervable, and, among the enemies that he has accumulated during his stormy career, that trait has earned him a reputation for being arrogant, ruthless, and self-righteous. Besides being forceful in manner, Hellyer is an imposing man physically. Six feet three and a half inches tall, he weighs 210 pounds, has blue eyes, and hair that has been prematurely grey for years. Lately he has grown his thick white sideburns long. Hellyer and his wife, the former Ellen Jean Ralph, who was a systems analyst before their marriage on June 1, 1945, have three children: Mary Elizabeth, Peter Lawrence, and David Ralph. Despite his long working hours Hellyer, a devout member of the United Church of Canada, regularly finds time for religious activities. For recreation he enjoys swimming, water skiing, boating, and stamp collecting. He is a member of the Ontario Club and the Toronto Board of Trade.

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HEPBURN, KATHARINE

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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1942.

The unchallenged first lady of American cinema is the seemingly indestructible Katharine Hepburn, who, in the words of critic Larry Swindell, "stands apart, singular and magnificent." During a Hollywood career spanning four decades, Miss Hepburn was a nominee for nine awards from the Academy of Motion Picture Arts and Sciences and a winner of three—for *Morning Glory* (1933), *Guess Who's Coming to Dinner* (1967), and *The Lion in Winter* (1968). During the first half of her career, through her roles in comedies of manners such as *The Philadelphia Story* (1940) and those in which she starred with Spencer Tracy, she evoked for the viewing public the image of the "iron butterfly," combining, in the words of John Gruen in *New York* (August 11, 1969), "the iron-willed woman with the tremulous, ultra-feminine girl." In more recent years she has taken on more complex, demanding roles, such as those in *The African Queen* (1952), *Long Day's Journey into Night* (1962), and *The Mad Woman of Chaillot* (1969). On the Broadway stage Miss Hepburn also has an impressive list of credits, including the title role in the new musical *Coco*.

Katharine Hepburn was born into an unconventional upper-class Scots-Yankee family in Hartford, Connecticut on November 8, 1909. Her parents were Dr. Thomas Norval Hepburn, a urologist and pioneer in social hygiene, and Katharine (Houghton) Hepburn, a suffragette and early birth-control militant. She has two brothers and two sisters, all younger than she is. An older brother died at birth. Miss Hepburn's self-discipline and her hard business and work sense were instilled by her parents, who, for example, accustomed their children to taking cold showers every morning. "Father put up with no nonsense," she recalled in an interview with Cecelia Ager of the New York *Times* (June 18, 1967). "He had no patience for self-pity. When any of us would start mooning about, bidding for attention with 'I'm not feeling very well,' he'd say, 'Take an aspirin, go up to your room, and lie down. Don't inflict the way you feel on the rest of us.' Naturally our recoveries were miraculous."

In childhood and adolescence Miss Hepburn was reportedly a tomboyish hell-raiser, at least in the eyes of many of her teachers. She was educated at home, by private tutors, and at the Hartford School for Girls and Bryn Mawr College. She wanted to be a physician, but abandoned that aspiration because women were then unusual in medicine and, besides, her grades in chemistry and physics were poor (although they were good in biology). Determining instead to become an actress, she took part in dramatics at Bryn Mawr and, on receiving her B.A. degree in 1928, entered summer stock. After awkward performances in productions

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of *The Czarina,* in Baltimore, Maryland, and *The Big Pond,* in Great Neck, New York, she studied acting under Frances Robinson-Duff and dancing under Michael Mordkin.

The lithe, red-haired, freckle-faced young actress made her Broadway debut in an insignificant role in *Night Hostess,* which ran for fifteen performances in September 1928. Later in the same New York season she played Veronica Sims in *These Days* and understudied Hope Williams as Linda Seton in *Holiday.* After touring as Grazia in *Death Takes a Holiday* (1929), she returned to Broadway to play Katia in *A Month in the Country* (1930) and Judy Bottle in *Art and Mrs. Bottle* (1930). In the summer of 1931 she again played stock.

Her first big success on Broadway, her interpretation of Antiope, the leggy Amazon in *The Warrior's Husband* (1932), brought her Hollywood offers. Signing with RKO Pictures, she worked at that studio exclusively for six years. During that time she went back to Broadway once, to play the lead in the unsuccessful *The Lake* (1933-34). Insufficiently rehearsed for that role, she registered, in Dorothy Parker's immortal description, "the gamut of emotions, from A to B."

Her initial film for RKO, *Bill of Divorcement* (1932)—in which she winningly played daughter to John Barrymore—was followed by the less successful *Christopher Strong* (1933). Miss Hepburn received her first best-actress award from the Academy of Motion Picture Arts and Sciences for her portrayal of the stagestruck tomboy in *Morning Glory* (1933), and critics applauded her portrayal of Jo in *Little Women* (1933). Her subsequent starring vehicles at RKO were *Spitfire* (1934), *The Little Minister* (1934), *Alice Adams* (1935), *Sylvia Scarlet* (1935), *Break of Hearts* (1935), *Mary of Scotland* (1936), and *A Woman Rebels* (1936). As Alice Adams she received her second Academy Award nomination, and she turned in brilliant performances in *Quality Street* (1937), a vastly underrated film directed by George Stevens, in *Stage Door* (1937), and in *Bringing Up Baby* (1938).

Despite the generally sustained success of her films, Miss Hepburn became *persona non grata* at RKO because, as she has recalled, she refused to accept roles she did not like, because she was considered an "ornery," opinionated snob, and because she treated the press as her "natural enemy." "Everyone thought I was bold and fearless and even arrogant. . . ," she confessed to Dave Balch of the New York *World-Telegram and Sun* (September 27, 1962), "but inside I was always quaking. . . . I don't care how afraid I may be inside—I do what I think I should."

By 1937 the friction between her and the studio executives had become so intolerable that Miss Hepburn bought out her contract with RKO. She went to Columbia Pictures to make *Holiday* (1938) and did a pre-Broadway tour in the title role of *Jane Eyre,* abandoning the part before the production reached New York. Her return to Broadway was delayed for two years, until she was offered the role of Tracy Lord in Philip Barry's high-society comedy, *The Philadelphia Story.*

The Philadelphia Story enjoyed a highly successful year's run at the Shubert Theatre, from March 1939 to March 1940. Rewritten specifically for her by the author, the play was a custom-made showcase for Miss Hepburn's unique personality and acting style. "Its shiny surface reflects perfectly from her gaunt, bony face," a reporter for *Life* (January 22, 1940) observed. "Its languid action becomes her lean, rangy body. Its brittle smart talk suits her metallic voice." Quoting Philip Barry, Miss Hepburn once smilingly described her role in Barry's play, as in life, in these words: "I'm the privileged class, enjoying my privileges." Three Broadway seasons later Miss Hepburn starred with Elliott Nugent in another Barry success, *Without Love,* a comedy about a lonely rich widow and a serious-minded young man who marry but, being "rational," agree never to let themselves fall in love.

As co-owner of *The Philadelphia Story,* Miss Hepburn sold the movie rights—and her own services—to Metro-Goldwyn-Mayer, and her translation to the screen of the role she had created on Broadway won her a 1940 Academy Award nomination and a New York Film Critics award. The following year MGM bought another property she shared ownership in, the screenplay for *Woman of the Year* (1942), the film that marked the beginning of her long partnership with Spencer Tracy. The role of Tess Harding—the cold, cosmopolite newspaper columnist who is humanized by a rough, uncomplicated sports editor (Spencer Tracy) in *Woman of the Year*—brought Miss Hepburn her fourth Academy Award nomination.

The subsequent Hepburn-Tracy vehicles at MGM were *Keeper of the Flame* (1943), a melodramatic mystery directed by George Cukor; the screen adaptation of *Without Love* (1945); *Sea of Grass* (1947), a melodrama based on Conrad Richter's novel about the settling of the Southwest; producer-director Frank Capra's hit political comedy *State of the Union* (1948); George Cukor's *Adam's Rib* (1949), a broad farce about a married couple, both lawyers, who carry the battle of the sexes into the courtroom; and *Pat and Mike* (1952), Cukor's comedy about a wholesome female athlete and her Runyonesque big-city promoter. Otis L. Guernsey Jr. in the New York *Herald Tribune* (June 19, 1952) observed of *Pat and Mike* that "once again Miss Hepburn circles nervously and with high-pitched charm around a tolerant Spencer Tracy" in "a familiar tale about the high-strung thoroughbred and the steady workhorse."

MGM released four pictures starring Miss Hepburn in addition to those she and Spencer Tracy made for the studio. In the profitable screen adaptation of Pearl Buck's novel *Dragon Seed* (1944) she gave a muted but intense performance as a member of a native family in war-torn China. *Undercurrent* (1946), with Robert Taylor, was less successful. Critics found little of value in *Song of Love* (1947), a schmaltzy and incredible musical "biography," in which she played the wife of composer Robert Schumann, and they remained mirthless when they viewed her attempts at Russian-dialect humor in *The Iron Petticoat* (1956), an unfortunate, Bob Hope-oriented imitation of *Ninotchka.*

From the nadir of her cinematic career, in *The Iron Petticoat,* Miss Hepburn rose to its apex in *The African Queen* (United Artists, 1952). In that film she masterfully brought to life a complex character—at once prissy and disheveled—outside of the slick, sophisticated stereotype to which some critics had consigned her talent. The movie, adapted from C. S. Forester's novel by James Agee and directed by John Huston, is about an amusingly mismatched couple—a proper lady missionary, played by Miss Hepburn, and an alcoholic riverboat captain, portrayed by Humphrey Bogart—thrown together in an adventure in the wilderness of the Belgian Congo and Uganda. As a reviewer for *Variety* (December 26, 1951) commented, Bogart never had "a more knowing, talented film partner than Miss Hepburn."

For her role in *The African Queen,* Miss Hepburn received her fifth Academy Award nomination, and she was again nominated for the best-actress award for her interpretation of a vacationing spinster who finds brief romance with Rossano Brazzi in Italy in *Summertime* (United Artists, 1955). Rendering a similarly wistful, late-blooming character portrayal in *The Rainmaker* (Paramount, 1956), she was rewarded with a seventh nomination.

Spencer Tracy and Miss Hepburn came together again in *Desk Set* (Twentieth Century-Fox, 1957), in which she was cast as a brainy reference librarian for a television network and he as the inventor of a computer that threatens her job. The story was anemic, but as William Peper noted in the New York *World-Telegram and Sun* (May 16, 1957), "when these two stars are on hand, ordinary words and deeds magically become funny, touching, and thoroughly engaging." Many of Miss Hepburn's fans were chagrined when she accepted the role of the procuress-mother of a homosexual in Columbia Pictures' 1959 adaptation of Tennessee Williams' *outré* play *Suddenly, Last Summer,* but the characterization was honored with another Academy Award nomination.

Meanwhile Miss Hepburn continued, over the years, to perform before live audiences. She played Rosalind in *As You Like It* at the Cort Theatre in New York in January 1950 and subsequently toured in the role. In 1952 she played the Lady in Shaw's *The Millionairess,* first in London and later in New York. In Shakespearean roles, she toured Australia with the Old Vic Company in 1955 and performed at the American Shakespeare Festival in Stratford, Connecticut in 1957 and again in 1960.

For a pittance—because the challenging role attracted her—Miss Hepburn played the pitiful, drug-addicted mother in director Sidney Lumet's faithful screen version of *Long Day's Journey into Night* (Laudau-Embassy, 1962), Eugene O'Neill's anguished drama about the doom-haunted family in which he grew up. The film was not financially successful, and, in the consensus of critics, the long script (nearly three hours originally, finally cut to more than two) put impossible demands upon Miss Hepburn. But the critics unanimously conceded that she soared to greatness in limning, as Bosley Crowther (New York *Times,* October 10, 1962) put it, "an eloquent representation of a lovely woman brought to feeble, helpless ruin." For that representation, Miss Hepburn won the best-actress award at the Cannes Film Festival.

Aside from the O'Neill tragedy, Miss Hepburn made no movies in the early 1960's, partly because she was preoccupied with caring for the ailing Spencer Tracy, her dearest, intimate friend in private life. "I have had twenty years of perfect companionship with a man among men," she confessed in a 1963 interview quoted by William Carter in a *Women's Wear Daily* article that was reprinted in the Washington *Post* (February 10, 1968). "He is a rock and a protection. I've never regretted it."

Coaxed back to work by Miss Hepburn, Tracy starred with her—and with Sidney Poitier and Katharine Houghton, Miss Hepburn's niece—in *Guess Who's Coming to Dinner* (Columbia, 1967), a comedy about wealthy, liberal parents who face their moment of truth when their daughter announces that she wants to marry a man who is black. For her performance in the film Miss Hepburn received her second best-actress Academy Award.

In an interview for *Look* (July 11, 1967) timed for the release of *Guess Who's Coming to Dinner,* Miss Hepburn described the plot formula of a typical Tracy-Hepburn movie: "The woman is pretty sharp and she's needling the man, sort of slightly, like a mosquito. The man is always slow comin' along, and she needles, and then he slowly puts out his big paw and slaps the lady down. He's the ultimate boss of the situation, but . . . it isn't an easy kingdom for him to maintain."

After the death of Spencer Tracy, on June 10, 1967, Miss Hepburn assuaged her sorrow by throwing herself into a busy movie-making schedule, completing in quick succession *The Lion in Winter* (Levine-Embassy, 1968)—in which she played Queen Eleanor of Aquitaine to Peter O'Toole's King Henry II—and *The Mad Woman of Chaillot* (Warner-Seven Arts, 1969), based on Jean Giraudoux's play about a *grande dame* who sets out to rid the world of evil by locking malefactors in her basement. With her role in *The Lion in Winter* she became the first and only actress ever to win three Academy Awards for best actress.

Coco, the Alan Jay Lerner-André Previn musical biography of Coco Chanel, the Paris couturière, opened at the Mark Hellinger Theatre on December 18, 1969, after five weeks of previews, with Miss Hepburn in the title role. She is also slated to star in a film version of the musical that is planned by Paramount Pictures.

By her own description, Katharine Hepburn is "tall, skinny, and very determined." Her face is still fine-boned, her body still moves with a graceful, athletic bounce, and her manner is still brisk and vital, typified by the sweeping, well-timed gestures that punctuate her sentences. She has a wide, quick smile, a voice that delivers staccato but bell-clear diction in a New England accent, and eyes that have been described as "imperious."

Although Miss Hepburn projects an aristocratic sensibility, she thinks of herself as "a country bumpkin," afraid of "the sophisticated and the decadent." She is earthy as well as witty in her speech, and her attire has always been a cross between "mod" and what George Cukor called *"a la concierge"*: T-shirts, turtleneck sweaters, denims and men's trousers, walking brogues, and an odd little black hat. Most of her clothes are between ten and forty years old. Asserting that her seemingly haughty, sharp-tongued exterior hides a basically shy temperament, the actress has described herself as "a battle axe with a heart of gold." Every morning before breakfast she plays a fast game of tennis or takes a two-mile hike, she swims daily, and she rides a bicycle in preference to a car when feasible. Her hobby is painting romantic landscapes and portraits.

Katherine Hepburn was married to Ludlow Ogden Smith, a socially prominent Philadelphian, from 1928 until their divorce in 1934. Persuaded that "marriage is not a natural institution—otherwise why sign a contract for it?," she has never remarried. She is anti-Freudian, on the ground that Freudianism gives people too easy a scapegoat for their own weaknesses. "It's a mistake for people to . . . think they can have everything . . . ," she has said in faulting the tendency to self-indulgence that she sees in the contemporary hippie movement among the young. "You really have to make a choice. You can't survive without character for long. If you get handed . . . a tragedy . . . , you have to face it with character. You don't get eaten up with weakness. . . . To me it's thrilling to make an effort." As for Christianity, she believes only "that Jesus Christ lived a selfless life, which is the best kind, isn't it?" But she is religious insofar as she believes in "man" and in "the mystery of life," which confounds the modern insistence on "knowing everything about everything." Politically, she contributed financially to the campaign of peace candidate Eugene McCarthy for the Democratic Presidential nomination in 1968, at least partly out of her revulsion for the "horrible" American military expedition in Vietnam.

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HICKEL, WALTER J(OSEPH)

Aug. 18, 1919- United States Secretary of the Interior
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Covering an area more than twice the size of Texas with fewer than 300,000 inhabitants, Alaska is America's last frontier. A product of its pioneer society, Walter J. Hickel, who arrived in Alaska as a penniless youth in 1940, amassed a fortune in the construction business and became the state's first elected Republican Governor in 1966. When President-elect Richard M. Nixon chose Hickel in late 1968 to be his Secretary of the Interior, conservationists questioned whether his Alaska-bred attitudes toward the development of natural resources would serve the interests of the other forty-nine states of the union. Despite opposition from conservationist groups and sixteen Democratic Senators, his nomination was confirmed by the Senate. Hickel formally replaced Democratic Secretary Stewart L. Udall as head of the Department of the Interior on January 24, 1969.

The oldest of ten children, Walter Joseph Hickel was born on August 18, 1919 in Ellinwood, Kansas to Robert A. and Emma (Zecha) Hickel, tenant farmers of German extraction. After attending the public school in Claflin, Kansas, he ended his formal education at the age of sixteen and three years later left the family farm for California. He worked for a time as a carpenter before trying to arrange passage to Australia. When he learned that he could not get a passport until he was twenty-one, he opted for Alaska and spent $41 for a steerage ticket to Seward.

According to Alaskan legend, Hickel arrived in the territory with 37 cents in his pocket. "I didn't know a soul when I got off the boat in Seward," he told Nick Thimmesch, a columnist for *Newsday* (January 15, 1968). "I washed dishes in an Anchorage restaurant and at night I slept on the floor of a cabin. When I was in that cabin, I thought 25 years ahead, and I knew where I was going. Never at any moment did I have any doubt." After working as a bartender, an employee of the Alaska Railroad, and a construction worker, he built himself a house, sold it at a profit, and then repeated the venture. By 1946 he had become a full-fledged builder and developer.

In 1947 Hickel founded the Hickel Construction Company of Anchorage and was on the way to being the millionaire owner of housing developments, apartments, hotels, and shopping centers. He established Traveler's Inn in Anchorage in 1953 and its sister hotel in Fairbanks two years later. After the disastrous 1964 earthquake he boosted Anchorage's civic morale by announcing plans for the construction of the Hotel Captain Cook, now the state's most luxurious hostelry, in a "high-risk" area near the great fissure. His other projects included the Northern Lights Shopping Center of Anchorage and Turnagain-by-the-Sea, the city's most elaborate residential area. According to an estimate in *Newsweek* (January 13, 1969), including investments outside the construction industry, his net worth is $14,000,000. As Hickel once told an audience in Anchorage, "Great cities and countries are built by men who make things happen—not by men who wait."

A lifelong Republican, Hickel served two terms as Alaska's Republican National Committeeman, from 1954 to 1964. During that decade he became acquainted with Richard M. Nixon, whom he supported for the Republican Presidential nomination in 1964. When Nixon was unsuccessful in his bid, Hickel resigned as National Committeeman, reportedly because he did not favor either Governor Nelson A. Rockefeller or Senator Barry M. Goldwater as a candidate.

Two years later Hickel made his first bid for elective office by challenging incumbent Democrat William A. Egan for the Governorship of Alaska. Both men had been leaders in the fight for Alaskan statehood, proclaimed in 1959. Waging an energetic campaign under the slogan "There Is a Better Way," Hickel charged that Egan had done little to promote the development of the state and accused his opponent of violating the intent of Alaska's constitution by seeking a third term. Some Democrats maintained that members of the John Birch Society provided the real strength of the Hickel organization throughout the state. Refusing to repudiate the society, Hickel replied that members who supported him were endorsing his philosophy; he was not endorsing theirs. Despite the fact that the Alaskan Democratic party enjoyed a two-to-one edge in registrations, Hickel beat Egan by some 1,000 votes out of the more than 65,000 cast in the general election on November 8, 1966.

Hickel was sworn in on December 5 as Alaska's first elected Republican Governor. Outlining the goals of his administration, he explained that after he had reorganized the state government he would give top priority to the economic development of Alaska's natural resources and the establishment of more efficient transportation ties with the rest of the nation and the world. "It has always been said that Alaska is a vast storehouse of just about everything," he declared. "Now we must let the world know what we have and put it to use. Every member of my Cabinet is going to have to be a salesman."

The plans that Hickel presented for Alaska's economic development centered on the state's huge Arctic areas, which, mining experts believe, contain some of the world's important reserves of petroleum, copper, nickel, lead, platinum, antimony, and other minerals. To find means of tapping those resources, he appointed a blue-ribbon commission on Northern Operations of Rail Transportation and Highways (NORTH) in 1967. The commission recommended a system of railways, roads, and waterways to connect the towns and mineral-bearing areas of the northern region with the southern part of the state. With the discovery of huge oil deposits on the state's north slope near the Arctic Ocean in June 1968, Hickel pushed even harder for an extension of the federally owned Alaska Railroad into the region to carry the new production to the south. Referring to the Arctic as "No. 1 Wall Street," the Governor told an interviewer for *Time* (June 2, 1967), "By God, I'd love to be a young man in this country 50 years from now!"

WALTER J. HICKEL

Imbued with an aggressive determination, Hickel had little sympathy for obstacles to Alaska's development. Faced with a federal law that prohibited foreign-built ships from engaging in trade between United States ports, the Governor bought a Swedish-built ferry for the state in an apparent effort to pressure Congress into changing the statute. On another occasion he prevented a native fishermen's cooperative from selling its salmon catch to a Japanese firm, arguing that the Alaskan fish processing industry should not be subject to foreign competition. Both incidents were rather widely criticized, although the Governor called them achievements. Having promised "every encouragement" for the oil and gas industry, he asked for permission for exploratory drilling in the Arctic Wildlife Range, but his request was denied by the Department of the Interior.

Among the early supporters of Governor Rockefeller for the Republican Presidential nomination in 1968, Hickel commented in February of that year that Nixon was "too political." In March, however, he became one of the first Republican Governors to endorse Nixon's bid for the Presidency. Although he allowed his own name to be entered in nomination as a "favorite son" at the Republican National Convention in August 1968, Hickel withdrew it in a nationally televised speech larded with praise for both Alaska and Richard Nixon. During the fall the Governor worked vigorously for the Republican ticket as the Presidential candidate's campaign cochairman in thirteen Western states.

On December 11, 1968 President-elect Nixon announced that he had selected Walter J. Hickel for the Cabinet post of Secretary of the Interior, entrusting to him the responsibility of administering public lands and resources and protecting and developing them in the public interest. At his first Washington press conference, on December 18, the Governor overlooked Nixon's caveat that his Cabinet nominees should remain silent on policy matters until the new Administration took office. "I think we have had a policy of conservation for conservation's sake," Hickel told the press. "Just to withdraw a large area for conservation purposes and lock it up for no reason doesn't have any merit in my opinion. We should expand the size of the area in a way to benefit the American people, both in recreation and development of natural resources."

Touching upon other issues at the press conference, Hickel commented that a single clean-water standard for the entire country was inadvisable, because it might hinder industrial development in some areas. On the topic of petroleum he said that "America has to develop its deposits" and that domestic producers must be protected through the maintenance of the oil import quota system. Asked what he would do if he ran into any conflicts between his Alaskan interests as Governor and the national interest, he replied that he would stand aside in the case of "any conflict of thought."

Despite that assurance Hickel's remarks in general raised a storm of criticism. Democratic Senator Walter F. Mondale of Michigan protested that the Governor's attitude did "violence to conservation principles essential to the country." He was criticized in a New York *Times* editorial (December 20, 1968): "Governor Hickel indicated that he has little if any comprehension of the basic meaning and purposes of conservation. As chief steward of the nation's resources his inclination seems to be to put private profit ahead of the public interest." Jude Wanniski reported in the *National Observer* (January 6, 1969) that Republicans were also "generally unnerved" by the press conference, although Senate Minority Leader Everett M. Dirksen commented that the Hickel selection was "one of the best Cabinet appointments Nixon has made."

The Senate Committee on Interior and Insular Affairs scheduled hearings on Hickel's nomination for January 15, 1969. The Senators' concern focused on the question of whether Hickel would place the conservation of natural resources ahead of his Alaska-bred interest in their economic development. To improve his appointee's unfavorable image, as Rowland Evans and Robert Novak reported in their syndicated column (January 12, 1969), the President-elect instructed Hickel to endorse conservation without qualification—even at the cost of publicly denying his earlier statements.

At the hearings Hickel assured the committee he would free himself from all favoritism to Alaska and all remnants of any "development" philosophy. He further promised to administer the government's land, water, and resource programs in accord with the best principles of conservation and the best interests of the entire nation. Despite his earlier opposition to a special oil quota for a proposed free trade zone in Machiasport, Maine, he told the committee he would reexamine the proposal from a national point of view. The Governor denied any special bias in favor of the oil industry and agreed to sell his interest, estimated at $1,000,000, in the Anchorage Interstate Company, which operates a gas pipeline. After further questioning he also promised to maintain Udall's freeze on the disposition of federal land in Alaska until Congress settled the native claims issue, a freeze to which he had earlier objected. In addition to making those concessions, he agreed to consult the committee on nearly every key issue.

Regardless of adverse testimony from conservation groups, including the California-based Sierra Club, Henry M. Jackson, the Senate Interior Committee chairman, announced after five days of public and private hearings that Hickel had "met the minimum standards for Secretary." The committee recommended his approval on January 20 by a 14-to-3 vote, and the Senate concurred three days later by a vote of 73 to 16. Hickel was Nixon's only Cabinet nominee who failed to win the Senate's unanimous approval. He took the oath of office on January 25, two days after the rest of the Cabinet. "The last shall be the first as far as this Administration is concerned," President Nixon remarked at the White House ceremony. Referring to the Senate's delay in acting on Hickel's appointment, the President quipped, "If I may paraphrase him, however, that doesn't concern us. We are not interested in confirmation for confirmation's sake."

In one of his first important acts as Secretary of the Interior, Hickel appeared in February 1969 before the Senate Public Works subcommittee on air and water pollution to support a bill requiring oil companies to clean up accidental oil spills in offshore waters at their own expense. He also urged that the proposed legislation be toughened to include pollution from detergents, vegetable oils, fertilizers, and other chemicals. His suggestions won the applause of subcommittee members and of a New York *Times* editorial writer, who observed that he was "proving a quick learner—to the country's benefit."

Walter J. Hickel married Janice Cannon on September 22, 1941. His wife died in August 1943, leaving him with a son, Theodore. On November 22, 1945 he married Ermalee Strutz. From his second marriage came five sons, Robert, Walter, John, Joseph, and Karl. Hickel is a heavyset man with a receding hairline and a rather harsh, booming voice. Fast-talking and dynamic, he has, in the words of Jeffrey Antevil (New York *Daily News*, January 13, 1969), "the impatient, 'can-do' attitude typical of the self-made man." Hickel was once Kansas amateur welterweight boxing champion, but he now finds his recreation in Alaska's wilderness areas and on the open water, where he operates a cabin cruiser. A Roman Catholic, he is a member of the Knights of Columbus. He also belongs to the Elks Clubs, the Harbor Club, the Washington Athletic Club, the Arctic Club, the Capitol Hill Club, and the Petroleum Club.

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HOFFMAN, DUSTIN

Aug. 8, 1937- Actor
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Expecting only a modest return from art cinemas, Embassy Pictures in December 1967 released Mike Nichols' low-budgeted *The Graduate,* a seriocomic film about love pangs on the frustrated, rebellious junior side of the generation gap. Appealing to a public concerned with the alienation of the affluent young, the movie became a box-office sensation, grossing the third highest receipts in Hollywood history. With the popular success of Nichols' sleeper, Dustin Hoffman, a versatile character actor who had been imported from the off-Broadway stage to play the awkward, bemused title character, achieved overnight stardom—but not stardom in the Hollywood mold. "He is the anti-star hero," as Lloyd Shearer noted in *Parade* (May 25, 1969), "the one actor who looks least like such Establishment heroes as Gregory Peck, John Wayne, and William Holden." From *The Graduate* short, wistful-looking Hoffman went on to portray the repulsive but touching petty con man Ratso Rizzo in the film *Midnight Cowboy,* the lead in the Broadway play *Jimmy Shine,* and one of the young lovers in the movie *John and Mary.* A stage manager has described Hoffman as "an immensely talented introvert who warms up his characterization until the curtain parts, then—pow! watch out, he comes on beautifully, drowning every last remnant of his own personality and truly bringing his characterization to life."

Dustin Hoffman was born on August 8, 1937 in Los Angeles, California to Mr. and Mrs. Harry Hoffman. His father, a furniture designer, was then a prop man at Columbia Pictures. Both parents are Jewish. Denying the widely disseminated report that she named her actor son after the silent Western film star Dustin Farnum, Mrs. Hoffman has said that she "just . . . liked the name." Hoffman has a brother, Ronald, who teaches economics at the University of Hawaii.

Growing up, Hoffman was, by his own recollection, "a kid who was always too short, wore braces on his teeth, and had one of the worst cases of acne in California." In junior high school his diminutive stature set him apart and won him his first dramatic role, that of Tiny Tim in a student production of *A Christmas Carol.* But at Los Angeles High School his height, or lack of it, was no longer a distinction. "I was suddenly thrust out of the inner circle . . ." he recalled in an interview with Jane Margold of *Newsday* (January 20, 1968). "I was an outsider, an observer. That's the way I'll probably always see life." His grades were poor because, as he has confessed, he "simply lacked the necessary concentration and discipline." Too small for football, he turned to tennis, weight-lifting, and piano for extracurricular activity.

Graduating from high school with the halfhearted intention of becoming a concert pianist, Hoffman entered Santa Monica City College as a music major. But an elective in theatre arts became his favorite subject, and after a year he left college to enroll in acting classes at the Pasadena Playhouse. Upon completion of a two-year course at the Playhouse, in 1958, he headed for New York City, partly because, as he has explained, "it would be easier to fail at that distance" from home.

DUSTIN HOFFMAN

Hoffman's first seven years in New York were lean ones. Living in a cold water railroad flat on the Lower East Side with other aspiring performers, he hunted for acting roles on and off Broadway while subsisting on money from home and on wages—mostly per diem—from a succession of jobs, including psychiatric attendant, dishwasher, waiter, typist, and toy demonstrator in Macy's department store. After studying acting at Lonnie Chapman's studio in Manhattan he taught acting at a boys' club in Harlem and directed some community theatrical productions.

The young actor's first stage appearance following his arrival in New York was in a Sarah Lawrence College production of Gertrude Stein's *Yes Is for a Very Young Man,* and he made his Broadway debut in a walk-on part in *A Cook for Mr. General,* which ran for twenty-eight performances in 1961. Otherwise his acting from the 1958-59 through the 1963-64 seasons was confined to summer stock and to bit parts on television. While assisting Ulu Grosbard in directing a successful off-Broadway revival of Arthur Miller's *A View from the Bridge* early in 1965, he began to wonder if he should not devote himself exclusively to direction.

Hoffman might have given up acting were it not for the encouraging attention—but not publicity—he drew in portraying Immanuel, the crippled German homosexual, in the première of Ronald Ribman's dark comedy *Harry, Noon and Night,* at the American Place Theatre, a workshop-theatre in lower Manhattan, during the 1964-65 season. George Morrison, the play's director, described the young actor's audition for the role as "the most brilliant, memorable, and incredibly perceptive performance I have ever witnessed." Hoffman was chosen to replace Martin Sheen as the young son in Frank D. Gilroy's long-running Broadway hit *The Subject Was Roses,* but severe hand burns sustained in a kitchen fire prevented him from doing so.

The creation of which he is "most proud," Hoffman has said, was his evocation of "an impotent bird"—nasal-voiced, elbows pinned to hips like wings—in the role of Zoditch, the bitterly ingrown, spinsterish Russian clerk in Ronald Ribman's *The Journey of the Fifth Horse,* presented at the American Place Theatre in the spring of 1966. For that acerbic, ironic portrayal of a middle-aged paranoid he won the Obie Award as the best off-Broadway actor of 1965-66. The American Place Theatre production was televised over the National Educational Television Network, which also presented a production of Maxwell Anderson's *Star Wagon* in which Hoffman played the visionary handyman-inventor.

Later in 1966 Hoffman ventured into the theatre of the absurd. At the Berkshire Theatre Festival in Stockbridge, Massachusetts in August he played one of the three personalities of the schizoid hero of Murray Schisgal's Ionesco-like one-actor *Fragments.* From October 1966 to February 1967 he was seen as the deliberately inefficient automated-factory worker in Henry Livings' zany farce *Eh?* at the Circle in the Square Theatre in Greenwich Village. The latter interpretation drew allusions to Charlie Chaplin and Buster Keaton from critics, who voted Hoffman a Drama Desk-Vernon Rice Award for off-Broadway achievement.

At the time that Hoffman was appearing in *Eh?,* Joseph E. Levine's Embassy Pictures was preparing to film a screen adaptation (written by Calder Willingham and Buck Henry) of Charles Webb's poignantly comic novel *The Graduate,* the story of the initiation into sex and love of Benjamin Braddock, a disillusioned post-adolescent at odds with the values of his middle-class environment. On graduating from an Eastern college, the virginal Benjamin returns to his suburban Los Angeles home. He is seduced into a clandestine affair with Mrs. Robinson, the wife of his father's law partner, but finds true love with the Robinsons' daughter, Elaine, over the violent protestations of the scorned mistress-mother and her cuckolded husband. In the climactic scene, Benjamin swoops into the church and steals Elaine away seconds after she is joined in wedlock to a paragon of Establishment mediocrity endorsed by her parents.

Mike Nichols, the director of the film, having chosen Anne Bancroft and Katharine Ross for the roles, respectively, of Mrs. Robinson and Elaine, was looking for an actor capable of projecting credible youthful bewilderment in the part of Benjamin. He thought of Hoffman, whom he had seen perform off Broadway, and flew him to Hollywood. The young actor's screen test (a love scene with Miss Ross) was grossly inept by traditional Hollywood standards, but it conveyed the spirit Nichols wanted ("a kind of pole-axed quality with life, but great vitality underneath"), and he got the part. Previously—and, basically, still—a character actor accustomed to bringing alive personae bearing little or no resemblance to his own personality, Hoffman came close to playing himself in *The Graduate.* "It's a big exaggeration . . . of one moment out of my life," he later observed to Milt Gussow of *Newsweek* (January 22, 1968), "me at twenty-one years old in a drugstore trying to ask for prophylactics, sweaty, and walking out as soon as the druggist's wife started to wait on me."

Produced by Lawrence Turman, *The Graduate* was released in December 1967 to immediate, universal critical acclaim. A typical reviewer's response was that of Hollis Alpert of the *Saturday Review* (December 23, 1967), who called the movie "the freshest, funniest, and most touching film of the year" and described Hoffman as "the most delightful film hero of our generation." During its first year alone the picture grossed $80,000,000, and for his performance in it Hoffman was nominated for the best-actor award of the Academy of Motion Picture Arts and Sciences.

Moviegoers tended to identify Hoffman with the role he played in *The Graduate,* and those who recognized him on the street would ask, "Aren't you the kid?" or "Aren't you Benjamin?" "At first I had a desire to play the part . . . be innocent and shy," Hoffman told Robert Wahls of the New York *Sunday News* (April 13, 1969). "But I couldn't become that image, that myth. It used to happen to me when I heard Simon and Garfunkel's song, 'Mrs. Robinson,' like a cue."

To escape the danger of being typecast, Hoffman chose for his next Hollywood vehicle a role as radically different from Benjamin as he could find. That characterization was Ratso Rizzo, the pathetic Times Square scavenger in *Midnight Cowboy* (United Artists, 1969), director John Schlesinger's adaptation (written by Waldo Salt) of James Leo Herlihy's seriocomic novel about the hellish existence of the hustlers, pimps, petty con men, and other mangled souls who scrounge out their pathetic lives on New York's slimy underbelly. In the story, the gimpy, dying Rizzo has a symbiotic relationship with a handsome, ignorant young male whore named Joe Buck—played by Jon Voight—and that squalid relationship develops into the only friendship either of the two desperately lonely men know. Both actors brought a sensitivity to their sordid roles that left the most sophisticated of audiences such as those at special preview showings for critics and other professional cinéastes, in tears.

Mia Farrow and Hoffman starred in *John and Mary* (Twentieth Century-Fox, 1969) as two young people who meet in a Manhattan "swinging singles" bar, go to bed together, spend the next day together, and head for bed again, finally introducing themselves to each other by name as they do so. Hoffman received $450,000 for his work in *John and Mary,* $200,000 more than he had earned in *Midnight Cowboy* and about $430,000 more than in *the Graduate.* His price rose to $500,000 for his role as Jack Crabb in director Arthur Penn's screen adaptation (written by Calder Willingham) of Thomas Berger's picaresque Western novel *Little Big Man,* a history of the frontier told in terms of the adventures of 121-year-old, pro-Indian Crabb. The film, still in production in late 1969, was scheduled for release by Cinema Center Films, a subsidiary of the Columbia Broadcasting System.

Between movies, from December 1968 to April 1969, Hoffman performed on Broadway in Murray Schisgal's *Jimmy Shine,* a ramshackle comedy, with song and dance, about a luckless but happy Greenwich Village abstract painter. As critics unanimously observed, *Jimmy Shine* was a weak, loosely jointed vehicle, carried almost singlehandedly by Hoffman and made successful only by his shambling, engaging interpretation of the title character. Fascinated by Hoffman's performance, Clive Barnes remarked in the New York *Times* (December 6, 1968) that he "has the strange ability to be himself on the stage." Barnes went on to say, "Or at least if that is not himself he is playing, or at least some aspect of himself, he must be so unnaturally talented that he is practically monstrous." The play closed when the star left the cast. Along with Lee J. Cobb and Mildred Dunnock, Hoffman, as young Ben, has recorded *Death of a Salesman* for Caedmon Records. The actor's manager is Walter Hyman.

Dusty, as Hoffman is known to his friends, is five feet six and a half inches tall and weighs about 135 pounds. According to Elenore Lester in the New York *Times* (March 12, 1967), Hoffman, "with dark hair and eyes, pale skin, and adenoidal cast to his face, looks *ordinary*," and Lloyd Shearer in his *Parade* article wrote of the star's appearance: "With his short stature, hook nose, beady eyes, unkempt hair, he looks like a loser, and it is precisely because of that loser image . . . that the younger generations . . . have made him their winner." Writers who have interviewed Hoffman have described him as "self-effacing," "energetically honest," "articulate," "sensitive," "brooding," and "sad even while being funny." In interviews he has often mentioned the conflict he feels between "art" and "power" (commercial success) and his feelings of "free-floating . . . unspecified guilt." He underwent psychoanalysis for several years in an attempt to keep himself "honest with myself and other people," and he explained to Judy Klemesrud in an interview for the New York *Times* (July 11, 1968) that he has been self-deprecatory in interviews because he wants to keep himself "on the ground" and "this sudden stardom stuff completely knocks you out of perspective."

Dustin Hoffman and Anne Byrne, a former ballerina, were married on May 4, 1969 in a Reform Jewish ceremony. They live with Karina, Mrs. Hoffman's daughter by a previous marriage, in a $400-a-month book-lined brownstone apartment on Eleventh Street in Greenwich Village. The record player in the apartment is usually on, unless Hoffman is playing jazz on the piano. The actor enjoys going to the movies, and for exercise he likes to walk, play tennis, or do calisthenics. In the 1968 Democratic Presidential nomination contest Hoffman campaigned for insurgent peace candidate Eugene McCarthy.

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ILLICH, IVAN (il'ich)

Sept. 4, 1926- Educator; expert in international relations

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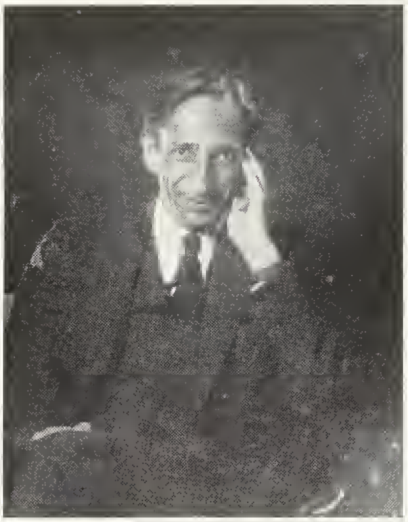
The controversial Intercultural Center of Documentation (Centro Intercultural de Documentación) in Cuernavaca, Mexico is a unique academic institution devoted to intensive Spanish-language training and to the study, analysis, storage, and publication of sociocultural information about Latin America. CIDOC was founded in 1961 by Ivan Illich, a polyglot genius who was then a Roman Catholic monsignor, as an orientation school for southward-bound missionaries, technical assistants, and other lay volunteers. Illich's message to the missioners was an exhortation to root out of themselves Western political biases, ethnocentric values, and paternalistic attitudes that would align them with "the status quo in a social and economic system that desperately needs changing." When that message—along with Illich's radical vision of a depoliticized, de-bureaucratized church of the future —began to appear in print in 1967, CIDOC became a focus of bitter ecclesiastical controversy. To avoid embarrassment to the church (in which he is still an orthodox believer) while continuing his work in the development of "intercultural sensitivity," Illich secularized his center, in 1968, and permanently resigned his priestly functions, in 1969.

In a rented 150-room villa on a hill overlooking Cuernavaca, Illich and a staff of seventy-five (including guest professors) directed by Miss Valentine Borremans offer approximately 200 students a year courses in all aspects of contemporary Latin American life and thought, with emphasis on the current revolutionary ferment for politico-economic reform. CIDOC has a 15,000-item research library that includes unparalleled and growing collections in religious history and the relationship between value systems and social change. Above all, the center is the locus of free-wheeling discussions among intellectuals of all political hues from all continents on subjects ranging from poverty to guerrilla insurrection. "As Illich speaks of it now," Peter Schrag reported in the *Saturday Review* (July 19, 1969), "CIDOC is to become a source of criticism for existing secular orthodoxies of development and education. If the Alliance for Progress and the United States presence in Latin America have an institutional critic, it is CIDOC."

Ivan Illich (also spelled Ilić) was born on September 4, 1926 in Vienna, Austria to Ivan Peter and Ellen (Regenstreif-Ortlieb) Illich. His father, a landowner and civil engineer, was a Roman Catholic Croatian, and his mother was from a Sephardic Jewish family that originated in Spain before settling in and around Heidelberg. His maternal great-grandfather spent his youth in Texas and was a United States citizen. Illich has twin brothers two years younger than he: Sascha Alex, an architect who is vice-president of Designs for Business, a Manhattan firm; and Michael, a research economist specializing in development planning.



IVAN ILLICH

When Illich was growing up his family spent summers at the paternal homestead on the Dalmatian coast and winters in Vienna or traveling in Europe. Illich was an honor student at the Piaristengymnasium in Vienna from 1936 until 1941, when, in accordance with the anti-Semitic laws imposed by the Nazi occupiers, he was expelled because of his mother's Jewish heritage. The youngest member of his class, he completed his pre-university studies in Florence, Italy, where he passed the state examinations at the Liceo Scientifico Leonardo da Vinci with honors in 1942.

While in Florence, Illich did research in histology and crystallography at the University of Florence, and he read widely in psychology and the history of European art. In psychology he was most attracted to the schools of Rudolf Steiner and Ludwig Klages, and in art his special interest was the primitive. Speaking of his education generally, Illich has said: "Great teachers led me to concentrate on reading programs in the areas of their . . . special interest. Their influence had a much deeper mark on my intellectual orientation than formal university study or degree work."

In 1943 Illich went to Rome and began his studies for the priesthood at the Gregorian University, the Vatican's institution of higher learning. In his study of philosophy (1943-46) he was most influenced by the works of Jacques Maritain, the neo-Thomist, and for his licentiate in that subject he wrote a thesis on Dostoevski and Vladimir Soloviev as precursors of existentialism, particularly in their concepts of intuitive knowledge. For his licentiate in theology (1951) he wrote a dissertation on the motives for the act of religious faith as seen by Romano Guardini. In the late 1940's he also began working for a doctoral degree in history at the University of Salzburg, and he took that degree in 1951, on completing a thesis about the problem of historical knowledge in the works of Arnold Toynbee.

Illich's superiors were grooming him for a career in canon law or the Vatican diplomatic service, but after his ordination, in 1951, he asked for and received incardination in the Archdiocese of New York. Cardinal Spellman, then Archbishop of New York, assigned him to assist the pastor of Incarnation Church in the Washington Heights section of Manhattan. During Illich's four years in the parish, Incarnation's Irish-American congregation was displaced by an influx of Puerto Ricans, and the young assistant became intimately acquainted with the problems of the Spanish-speaking in New York City. In an article in *Commonweal* (June 22, 1956), he diagnosed their chief problem as the cultural ignorance and obtuseness of other, dominant ethnic groups: "What they need is not more help but less categorization according to previous schemes. . . . Only thus will they be able to make the unique cultural, political, and economic contribution for which they seem destined: . . . an eminently Christian attitude toward the mixing of the races, a freshness and simplicity of outlook proper to the tropics, . . . a bridge between the hemispheres."

In 1956 Illich left New York to become vice-rector of the Catholic University of Puerto Rico, at Ponce, Puerto Rico. During his four-year tenure there, he also served on the Commonwealth Board of Higher Education; did research on international migration patterns and delivered papers on his findings before interested international organizations; and traveled extensively in South America, observing the cultural influence of foreign missionaries and technical assistants, especially in rural areas. His most important accomplishment in Puerto Rico was the establishment of the Institute of Intercultural Communication, a summer program for the cultural training of priests, religious, and lay personnel working, or planning to work, with Puerto Ricans in the United States.

Throughout his stay in Puerto Rico, Illich stirred local ecclesiastical resentment by pointing out that mainland-born clergy and religious were imposing a North American style of Catholicism on an Hispanic culture. "He kept pointing out that many of the priests spoke the language poorly, that many of the teaching sisters never learned it at all. . . ." Jesuit sociology professor Joseph P. Fitzpatrick of Fordham University, a close associate, recounted in an article on Illich in *America* (March 25, 1967), "that few had any familiarity with the intellectual, literary, or even religious traditions of the Spanish-speaking people . . . that the parochial schools . . . were perpetuating, with modifications and improvements, a sad institution of Spanish colonial times. . . . The Church's great resources were not getting to the poor, who most needed it."

During the gubernatorial campaign in Puerto Rico in the autumn of 1960, the Most Rev. James McManus, the mainland-born Roman Catholic Bishop of Ponce, forbade the Catholics of his diocese to vote for Governor Luis Muñoz Marín, because the Governor favored a governmental birth control program. Speaking out against the Bishop's attempt to limit freedom of conscience in voting, and ridiculing his effort to launch a "Catholic party" in opposition to Marín, Illich became anathema and was forced to end all of his work in Puerto Rico.

Illich returned to New York determined to do what he could to lessen the cultural ignorance and increase the professional competence of North American and European Roman Catholics intending to go to the aid of Latin Americans. Under the initial sponsorship of Fordham University (where he was given the title of research assistant to the president), he founded in New York City the Center of Intercultural Formation, from which sprang the center in Cuernavaca, Mexico now known as the Centro Intercultural de Documentación.

The center in Cuernavaca opened in June 1961 offering a four-month course consisting of daily five-and-a-half-hour drills in Spanish, social science and humanities classes, seminars, discussions lasting often until the small hours of the morning, and a form of dynamic group therapy calculated to expose and exorcise attitudes of cultural imperialism. "Some of the inmates . . . ," *Time* (October 27, 1961) reported, "are not sure themselves what they have got into, or what manner of wild man is this dark, cadaverous Ivan Illich, who yells at them and lectures them, plays and prays with them, insults them and drinks with them. . . . Illich and his staff deliberately make the students angry, start arguments, challenge cherished beliefs."

The opening of Illich's center in Cuernavaca approximately coincided with a papal request that the church in North America sacrifice 10 percent of its priests and religious for service in South America. In response to the papal call, the Latin Affairs Bureau of the National Catholic Welfare Conference (the coordinating agency for Roman Catholic bishops in the United States) recruited clergy and religious and, in addition, enlisted lay personnel for two years service in a group called the Papal Volunteers for Latin America. Twenty of the Papal volunteers were sent to Cuernavaca in the summer of 1961. After some weeks, Illich sent half of them home as unfit for missionary work, either because their cultural insensitivity was invincible or because they had nothing to offer but good intentions. "We presuppose . . . skills, we do not provide them," Illich explained, as quoted in the *Time* article. "Those of good will alone need not apply."

In a daring article, "The Seamy Side of Charity," published in the Jesuit-run weekly journal of opinion *America* on January 21, 1967, Illich characterized the Vatican-inspired step-up in the flow of missionaries and money to Latin America as, however unwittingly, "part of the many-faceted effort to keep Latin America within the ideologies of the West." "The Latin American Church flowers anew by returning to what the Conquest stamped her: a colonial plant that blooms because of foreign cultivation," he wrote. "Instead of learning how to get along with less money or close up shop, bishops are being trapped into needing more money now and bequeathing an institution impossible to run in the future. Education, the one type of investment that could give long-range returns, is conceived mostly as training for bureaucrats who will maintain the existing apparatus . . . ; this on a continent where there is a desperate need for teachers, nurses, and social workers in public institutions that serve the poor. . . . Foreign missioners increasingly realize that they heeded a call to plug the holes in a sinking ship because the officers did not dare launch the life rafts."

The article drew an angry response from the Apostolic Delegate to Washington, Archbishop Egidio Vagnozzi, and other prelates. Richard Cardinal Cushing of Boston, the foremost promoter of Latin American missions among the North American hierarchy, withdrew a gift of $40,000 he had promised to Illich's center, and Adveniat, the missionary arm of the Roman Catholic bishops of Germany, cancelled a proffered grant of $24,800. Defending Illich in his *America* article, Father Fitzpatrick wrote: "He has a vision of the radical changes the church must undergo if it is to be Christ present to the men of the twenty-first century. And he is convinced that these changes cannot be achieved without violence to self—and sometimes to others. . . . If someone, no matter how well-intentioned, appears to be blocking development he thinks the church needs, and if the situation calls for conflict, he believes that conflict must be joined. He is, therefore, and always will be, a sign of contradiction and a focus of controversy."

In a second controversial article, "The Vanishing Clergyman," published in *The Critic* for June-July 1967, Illich noted the increasing defections from the church's corporate structure and suggested "that we welcome the disappearance of institutional bureaucracy in a spirit of deep joy." He recommended that the church radically reorganize itself for the future, when "the 'normal' Christian community" will be a "periodic meeting of friends" around a family table presided over by an ordained layman, rather than a "Sunday assembly of strangers."

In "The Futility of Schooling in Latin America," published in the *Saturday Review* of April 20, 1968, Illich pointed out that the kind of universal education that served to further social equality when the United States was developing cannot be expected to achieve the same goals in developing nations in this age of advanced technology. "Contemporary Latin America needs school systems no more than it needs railroad tracks," he wrote, asserting that the "little red school house," transplanted to Latin America, becomes "a narrow bridge across a widening social gap," a bridge that "restricts all unconventional crossings and leaves the underachiever to bear the blame for his marginality." As more viable alternatives, Illich suggested factory apprenticeship programs and two-month-a-year schooling continuing into adulthood.

Beginning in 1966, Peace Corps veterans and others with practical knowledge of the Alliance for Progress, Vietnam, and the war on poverty in the United States took part in a series of workshops at Cuernavaca in which the experience of poverty in capital-rich societies was compared to that in capital-starved societies. The consensus reached in the workshops was expressed in Illich's article "Violence: A Mirror for Americans," published in *America* for April 27, 1968: "A 15 percent minority at home who earn less than $3,000 a year and an 80 percent majority abroad who earn less than $300 a year are prone to react with violence to the schemes by which they are fitted into coexistence with affluence."

Reportedly responding to complaints from influential parties, religious and political, in North and South America, the Vatican's Congregation of the Faith (the successor to the Holy Office) conducted an inquiry into Illich's work and thought in the spring and summer of 1968. "Saddened" and "embarrassed for the church," Illich severed CIDOC's denominational ties in the autumn of 1968, and in January 1969 the Congregation of the Faith issued an order (later relaxed) prohibiting priests and religious from participating in the activities of the center. Bishop Sergio Mendez Arceo of Cuernavaca and fourteen priests of the diocese petitioned the Pope, unsuccessfully, to rescind the ban, and in the United States the edict was opposed or questioned by a wide range of Catholic factions, including the conservative Catholic weekly the Brooklyn *Tablet* (February 20, 1969), which praised Illich's center as "a strong and responsible voice calling for re-evaluation" and characterized the manner in which it was banned (without due process) as "a scandal to responsible men within and outside the church in 1969."

On March 15, 1969 Illich wrote to Archbishop Terence J. Cooke of New York: "The proceedings of the Congregation of the Faith . . . aimed at my work and my reputation . . . have cast over me the shadow of a 'notorious churchman' and this interferes with my ministry, my work as an educator, and my personal decision to live as a Christian. . . . I now want to inform you of my irrevocable decision to resign entirely from church service, to suspend the exercise of priestly functions, and to renounce totally all titles, offices, benefits, and privileges which are due to me as a cleric." He did not ask to be relieved of his obligations to say priestly prayers or to maintain clerical celibacy. (Illich would prefer celibacy to be optional, but for the time being he accepts compulsory celibacy, partly because it "helps assure the speedy death of the clergy.")

In the February 1969 edition of the CIDOC catalogue Illich is described in the faculty list as "independent thinker." CIDOC itself is called "an independent Mexican educational membership corporation . . . [that] serves scholars with a humanist outlook who wish to explore the meaning of social and ideological change, especially in contemporary Latin America" and as "a meeting ground for persons who seek understanding of the effects of a social revolution on the quality of individual awareness and the character of social groups." More than seventy courses are listed, taught by such staff members as Carmen Pérez and Benjamin Ortega and such guest lecturers as Michael Novak, Gregory Baum, Harvey Cox, Peter Berger, Nelson Pereira Dos Santos, Carlos Russell, and Everett Reimer. In addition to its large research library, CIDOC has an offset printing plant in which it has published nearly 100 volumes since 1967. Illich has assisted in the founding of a Portuguese-language center similar to CIDOC in Petropolis, Brazil.

Six feet three inches tall and weighing 163 pounds, Ivan Illich is ascetically gaunt, with a swarthy complexion, penetrating brown eyes, black hair, and an intense temperament. "He is an amazingly brilliant man," Father Fitzpatrick reported in his *America* article, "who likes to have bright people around him and finds it difficult to conceal his disdain for what he considers stupidity. . . . [He] has a mastery of canon law, Church diplomacy, and politics that often leaves even the intelligent Western clergyman feeling like a child. He devours books and can read more in one night than many educated men can read in a week. . . . In conversation with knowledgeable people, he sucks up information like a sponge. He can turn on irresistible charm, or show brutal ridicule and disdain. . . . He punishes himself by work to such a degree that amateur psychiatrists have called him a masochist. In like manner, he punishes anyone who works with him." Besides presiding over what he has described as his "free-thinking university" at Cuernavaca, Illich lectures regularly in the department of sociology at Fordham University. To renew himself spiritually he has, throughout his career, retreated periodically into what a friend has called solitary "confrontations with himself."

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INNIS, ROY

June 6, 1934- Organization official
Address: b. Congress of Racial Equality, 200 W. 135th St., New York 10030

Black nationalism, once treated as heresy in the civil rights movement in the United States, is now close to being that movement's orthodoxy. The first of the major civil rights groups, after the Student Nonviolent Coordinating Committee, to make the transition from integrationist aims to separatist black-power goals was the Congress of Racial Equality, and, more than any other single person, Roy Innis was responsible for the change. Innis, who joined the New York-Harlem chapter of CORE in 1963, succeeded Floyd McKissick as national director of the organization in 1968. Under him, CORE is concentrating its energies on winning political, social, and economic autonomy for black communities throughout the United States. Among other innovations in CORE brought about largely by Innis is an affirmation of the right to self-defense against white racist violence. The organization had previously taken an absolute nonviolent position.

Roy Innis was born on June 6, 1934 in St. Croix, Virgin Islands, the West Indies. His father was a policeman who died when Innis was a child. Innis described his mother to Fern Marja Eckman of the New York *Post* (December 2, 1968) as being "like a Jewish mother—she tried to dominate me." With his mother, he moved to New York City's Harlem ghetto in early adolescence. "I was shocked when I came here to find that the word black was almost a cuss word with the American Negroes," he has recalled, as quoted by Gene Roberts in the New

York *Times* (July 24, 1966). "It is true that there is a lot of poverty in the islands, but we felt proud in being black and did not feel the alienations in society that you feel here."

Innis' scholastic record at Stuyvesant High School in Manhattan was good, but he dropped out of school to join the United States Army when he was sixteen. "I'm entitled to one mistake," he remarked, regarding his enlistment, to Miss Eckman in the 1968 New York *Post* interview. In an earlier *Post* interview (September 7, 1966), Innis explained that he enlisted in the Army partly to get away from home and partly because he "really believed all that stuff about getting an education and seeing the world."

At the time that he joined the Army, Innis was under the illusion that racial segregation was an exclusively Southern phenomenon. He learned otherwise when he was assigned to a segregated company in an all-black section of a Massachusetts Army base. "We even had our own PX," he has recalled. Competitive by temperament, and athletically inclined, Innis participated in boxing in the Army, as he would later in college, and he once managed a baseball team.

Following his discharge from the Army, Innis finished high school and then studied chemistry at the City College of New York, without fulfilling what he has called the "artificial requirements" for a degree. After leaving college he worked successively as a chemical technician for the Vicks Chemical Company and as a research assistant in the cardio-vascular research laboratory at Montefiore Hospital in New York City. At Montefiore he was union representative for Local 1199 of the Hospital Workers Union.

Listening to old-line black nationalists in the early 1960's, Innis agreed fundamentally with what they said, but he was dissatisfied with their "soapbox" position, their tendency to talk rather than act. Consequently, early in 1963, he joined the Congress of Racial Equality, the most radical and direct-action-oriented of the established civil rights groups, despite his disagreements with the philosophy and tactics then prevailing in the organization. When he began frequenting meetings at CORE's New York-Harlem chapter, it was as an outspoken neo-nationalist within an interracial group dedicated to fighting for integration, and most of the membership considered him an extremist.

When Innis found friendly members, he would ask where their program was leading. "And they would say," he recalled for Gene Roberts in the 1966 New York *Times* interview, "that they wanted to break down the barriers one by one, and then finally people would intermarry and that would solve the racial problem. And I would tell them that they had found the solution all right, the 'ultimate solution'—like Hitler. Hell, they were talking about my genetic destruction. What black power is all about is that we have to demand that we be accepted for what we are, and insist that we don't conform or blend with the rest of society."

During 1963 CORE began to absorb the black-power concept, and during the mid-1960's the organization swung all the way to a point of view paralleling Innis'. He explained the shift, and his own rise in CORE, to the *Times'* Gene Roberts: "A big factor was that CORE kept trying to get New York to really desegregate its schools—a lot of busing and all that—and when it didn't happen and CORE people saw it wouldn't happen, they began to change their thinking. And then there was the Civil Rights Act of 1964. They had been working on it for all of these years, and thought it would solve everything, and it didn't. Then there were all those civil rights killings in the South and the fact that Southern juries wouldn't convict people for them, and there was the Vietnam War and the war on poverty. A lot of idealistic integrationists left the civil rights movement to work in the peace movement and on poverty and that made it easier for me to get elected."

ROY INNIS

Innis was elected chairman of the Harlem CORE's education committee in 1964. Under his direction the committee worked for a tutorial program for elementary and high school students in Harlem and, after the failure of the boycotts aimed at integrating New York City schools, it became a forceful proponent of community-controlled quality education. Later Innis led the Harlem chapter in a major fight for an independent board of education for Harlem, one of the landmark campaigns in the black-power movement, and with Victor Soloman, he successfully submitted a proposition for independent school boards for other ghetto areas to the New York Constitutional Convention.

In October 1965 Innis was elected chairman of the Harlem chapter. A year and a half later, in the spring of 1967, he left his job at Montefiore Hospital to become the first resident fellow of the Metropolitan Applied Research Center, a foundation concerned with the future of American cities and the poor who live in them. At CORE's twenty-fourth annual convention, held in Oakland, California in July 1967, he was elected second national vice-chairman, and at the same convention he and others succeeded in having the word "multiracial" struck from the section of the organization's constitution describing its membership. But when Innis was named associate national director of CORE in December 1967, Earl Caldwell wrote in the New York *Times* (December 28, 1967): "Although Mr. Innis is an outspoken advocate of black nationalism, he has been allied with those in CORE who have worked to keep the organization interracial. 'You have to use any energy you can harness,' he said. 'As long as we [blacks] control the energy, it does not make any difference whether it is white or black.' " In September 1967 Innis became executive director of the Harlem Commonwealth Council, a federal antipoverty demonstration project organized by community business, political, and professional leaders for the purpose of developing small industries in the ghetto and training the unemployed to work in them.

When Floyd McKissick, who had replaced James Farmer as national director of CORE in 1966, went on leave of absence for reasons of health in June 1968, Innis substituted for him as national director. Jean M. White commented in the Washington *Post* (June 26, 1968): "Besides back trouble, McKissick has been plagued by a volatile political situation with CORE. . . . The more extremist factions . . . have been pushing him to follow the separatist views of Stokely Carmichael and the Student Non-Violent Coordinating Committee. . . . Many of the more militant CORE members felt his Southern background made it difficult for him to win over urban ghetto youth. Innis . . . may be more acceptable to this faction. However, he has not rejected white aid in self-help and black capitalism programs and was instrumental in cooling off Harlem."

When the twenty-fifth annual convention of CORE was convened in Columbus, Ohio in July 1968, the delegates ratified Innis' acting directorship. At the convention Innis proposed measures that would strengthen the national office of CORE and bring local chapters under tighter central control. There was heated opposition to some of the measures—particularly the one calling for a $100 convention assessment on each chapter—and a small dissident faction, headed by Robert (Sonny) Carson of New York City, bolted the conclave in protest. In a display of black unity, moderate civil rights leaders Roy Wilkins of the National Association of Colored People and Whitney Young of the National Urban League addressed the delegates.

The 1968 convention, temporarily adjourned in July, was reconvened in St. Louis the following September. On that occasion Innis was elected permanent national director, and a new constitution, explicitly embracing the concept of black power and reducing the autonomy of local CORE chapters, was adopted. "For the first time," Innis commented, "CORE is one team working together. We are moving away from separate little baronies."

In an interview reported in the *Christian Science Monitor* (September 17, 1968), Innis announced that CORE was trying to create a "new ideology" relevant to the needs of black people and not just "emotional nourishment from a soapbox." The chief goals envisioned in the new ideology, he said, were the formation of black social, political, and economic institutions in black communities; the prevention of white racism by the elimination of black powerlessness ("the greatest aid to white racism"); and the encouragement of nationalism among black people.

Under Innis, CORE drafted for the consideration of Congress a bill called the Community Self-Determination Act of 1968. The bill called for the setting up of community-development corporations in which low-income members of ghetto communities could buy shares for $5—or the equivalent of $5 in labor—each, and it proposed tax incentives to encourage outside companies to set up plants in low-income areas, train local people to run them, and then sell the plants at a profit to the community-development corporations.

Explaining the Community Self-Determination Act in an interview in *United States News and World Report* (November 25, 1968) Innis said: "What this bill would do is create community corporations . . . that would be responsible for creating and energizing community enterprises. Profits would be converted into social services." He went on to state related black-power aims: "We want the transfer of institutions within the black community . . . in [to] our hands so that we can maximize their effect on the stability of the community. . . . [We want the] return [of] our tax moneys to institutions that belong to us so they can function for us. . . . We want a new social contract between whites and blacks—in short, a new Constitution . . . that gives black people, as a people, a per capita share of representation, to be selected and removed by our rules and responsive to our own interests."

In the same interview Innis distinguished between racial segregation and racial "separation": "Segregation is a very obnoxious relationship between two groups in society wherein one group dominates the other and controls its vital institutions, as in America right now. Separation, however, suggests that we both control our vital institutions and that neither of us dominates the other." He warned that unless this solution was accepted in the United States, there would occur "an unfortunate confrontation in which both races must lose . . . a dangerous social crisis . . . that could only lead to massive destruction on both sides." Self-determination, he said, was "an attempt to minimize . . . conflict" by "mutual coexistence."

"Black nationalism," Innis has said, as quoted in *Life* (December 13, 1968), "is the philosophy of self-determination, the philosophy of an oppressed people. Oppression can occur in one's homeland or in the homeland of the oppressor. And the latter has been suffered by only two great people—the Jews and the American blacks. One solution to such oppression is assimilation—in essence, the loss of one's self. Moses tried the other solution—with his flight from Egypt. That won't work for us. We have to devise a philosophy applicable to our own dilemma. We must rehabilitate blacks as people. We must control the institutions in our areas. . . . Integration is a total failure. We must continue as a separate entity."

In a joint announcement in January 1969, CORE and the brokerage house of Shearson & Hammill outlined plans for the location in Harlem of a branch of the company that would, in the main, be black-owned and black-staffed. Innis is co-publisher, with William Haddad, of the *Manhattan Tribune*, a weekly newspaper financed by the

United States Research and Development Corporation and serving the Upper West Side and Harlem areas of Manhattan. The paper, founded in November 1968, has a dual editorial page format, in which Haddad writes a white liberal integrationist column and Innis and other black columnists present the separatist point of view. Innis sees the publication as having two major functions: informing the white community of "the troubles of the black community before they erupt into crises," and "making up for the inability of the white press to communicate accurately the aspirations and problems of the blacks." In conjunction with the newspaper, Innis and Haddad run a school of journalism for young Negroes and Puerto Ricans.

Bearded, six-foot, 200-pound Roy Innis has been married twice. He lives with his current wife, the former Doris Funnye, and his three children on West End Avenue in Manhattan. The oldest child, Alexander, is the son of Violet Innis, his first wife. Another son from the first marriage, Roy, was killed by a disturbed Negro man in April 1968, while playing with his brother, Alexander, near their mother's home in the Bronx, where they were visiting. The incident was reported in the New York *Times* (April 16, 1968) thus: "A man leaned from his second-floor apartment and called: 'Stop the noise.' When the boys failed to heed the warning . . . the man . . . fired a shot that struck young Innis in the back." A detective quoted in the *Times* called the incident "sad" and verified that "the kids were just playing . . . just horsing around."

Avoiding anything that will diminish his control of his faculties, Innis is a teetotaler and does not smoke. His hobbies are music and sports. He has been described as urbane and sophisticated, and Fern Marja Eckman in her 1968 New York *Post* article reported that Innis submitted to her interview while packing for a flight "with sunny good humor and an unhurriedness that suggested even planes customarily wait for CORE's national director." She went on: "Whites tend to assume that because the statements of black power spokesmen are hostile to white power concepts and—as often as not—to whites, black leaders must personally bristle with antagonism. Innis does not. . . . Whatever his inner mood, he is outwardly cheerful, casual and friendly. He is immensely likeable, and he likes himself."

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JENNINGS, PAUL (JOSEPH)

Mar. 19, 1918- Labor union official
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PAUL JENNINGS

A representative of the new and less autocratic style of leadership in the labor movement, Paul Jennings is president of the International Union of Electrical, Radio, and Machine Workers (IUE). Jennings, a union organizer since 1938, was one of the founders of the IUE in 1949, and soon after was elected executive secretary of the union's powerful District 3, made up of New York and New Jersey. In 1965 he succeeded in deposing James B. Carey, a long-time union leader and the IUE's founding president, but only after the Labor Department had declared a miscount of 25,000 votes in a union election of which Carey had originally been declared the winner. Jennings poured his energy into uniting the faction-torn union and democratizing its structure. In 1966 he won wage and benefits increases of over 5 percent in negotiations with General Electric, the nation's fourth-largest manufacturing company. Contract negotiations for 1969 broke down in October, when GE refused to alter its original proposals for a one-year wage settlement and a three-year benefits settlement. On October 27, 1969 union employees walked off the job at GE plants in 133 cities of the United States. Seven weeks later, efforts to settle the strike were set back when on December 11, 1969 the IUS walked out of contract negotiations that had been called by the Federal Mediation Service.

Paul Joseph Jennings was born in Brooklyn, New York on March 19, 1918 and obtained his education there—at the James Madison High School, the RCA Institute, and the Crown Heights Labor School. His first job was with the Brooklyn Edison Company, where he was elected steward of the Independent Utility Workers in 1938. At the start of World War II Jennings went to work for the Sperry-Rand Corporation (then Sperry-Gyro), as an electronics technician, and helped to organize a union at the plant. After serving successively as shop steward, grievance and shop chairman, and acting president of the union, now Local 450 of the IUE, Jennings left to serve in the United States Navy. He returned to Sperry when the war was over and was elected to the executive board of the union local. After a term as treasurer he was elected president in 1948.

During the 1940's Local 450 belonged to the United Electrical Workers, which was torn with dissension between pro-Communist and anti-Communist factions. Jennings became a leader among those who were fighting the left-wingers, and, after the CIO ousted the electrical union from its ranks in 1949 for its Communist leanings, he joined with James B. Carey in founding the International Union of Electrical Workers. When, in 1950, the CIO chartered the new electrical union, Jennings was elected a full-time union official, executive secretary of IUE District 4. Later, when the union districts were realigned, Jennings was elected executive secretary of District 3, which comprises New York and New Jersey, and with one-third of the union's membership is the largest in the international.

Under James B. Carey the IUE soared to 419,000 members in 1953, but later its membership dwindled as low as 255,000. Although the decline was in keeping with a national trend in the labor movement, it also indicated weakness within the union, because the IUE lost many of its members to the Teamsters and to the United Electrical Workers. Much of the blame rested on the increasingly autocratic Carey, who systematically squashed any effective leadership that might threaten his position.

At the union's Washington, D.C. convention in September 1964 dissident members of District 3 rallied around Jennings and persuaded him to challenge Carey for the presidency. Addressing the convention, Jennings declared, "I believe it is time to give new energies to organizing. It is time for the union to keep pace with the growing electronics industry in order to improve our bargaining position. It is time to end the tyranny of one-man rule. . . . It is time to stop the internal fighting and face up to the companies." The Jennings and Carey forces battled bitterly, and the two men nearly came to blows, but at the end of the convention Jennings became the first man ever to gain enough support to run against the incumbent. After a fierce campaign, the ballots were mailed out on November 4, 1964. On December 29, 1964 the tally was announced: Carey had defeated Jennings by 67,847 votes to 65,704.

In the meantime Jennings had questioned the validity of the election tallies, and among the legal steps that he took was issuing a complaint to the Labor Department which, under the provisions of the 1959 Landrum-Griffin Act, is empowered to conduct a recount of union elections. The recount revealed that instead of defeating Jennings by 2,193 votes, Carey had been soundly defeated by his opponent with a vote of 78,475 to 55,159, or a 23,316 margin. Secretary of Labor W. Willard Wirtz first reported the findings to AFL-CIO president George Meany and then released the news to the press on April 5, 1965. Two days later Carey resigned, although he denied any previous knowledge of the election miscount. To his denial Meany responded, "This is pretty hard to take. Everybody in Washington knew what was going on. The only shock was the amount of the pilferage."

The Labor Department report declared that Jennings "should have been installed as president" but it was not empowered to enforce its decision on the IUE's executive board, most of whose members were Carey supporters. The board could have named someone other than Jennings to fill the rest of the four-year term, or it could have called a new election. Instead, on April 7 it unanimously declared Jennings as the constitutionally elected president, which many observers saw as the only way to prevent further internal strife within the union.

So weakened was the union when Jennings took it over that a *Newsweek* writer called it the "labor movement's biggest disaster area." Jennings immediately set out to promote unity and to start the union moving forward again. Promising a "free interplay and exchange of ideas" within the union, he traveled some 75,000 miles during his first six months in office, visiting workers in shops and speaking before district and local meetings. Because of complaints from locals that Carey had ignored them, Jennings was especially anxious to woo their support. Also within the first six months the union's treasury climbed out of the red for the first time in years. On December 14, 1965 he was elected a vice-president of the AFL-CIO executive board.

Jennings had to work quickly to unite and strengthen the union because of its forthcoming negotiations with the General Electric Company for a new contract to replace the one expiring on October 2, 1966. With the new contract talks underway, the twelfth convention of the IUE was held in September 1966 in Bal Harbour, Florida, where its unanimity was in striking contrast to the meeting of 1964. Summing up the prevailing mood, Jennings declared, "Our union has been given a rebirth this week. Now we're going to have the aggressive, militant union we thought we had years ago."

Although the International Union of Electrical Workers has the largest representation at General Electric, a number of other AFL-CIO unions, as well as the independent United Electrical Workers, have organized certain GE plants. Until 1966 each of those unions had negotiated separate contracts with GE, but it was the IUE, as the most powerful union, that bore the major responsibility for GE pay rates, which were substantially lower than those in the automobile and steel industries. When 1966 negotiations began, Jennings accused General Electric of having played the unions off against each other and of having taken advantage of the IUE's previous weaknesses to obtain cheap settlements in the past. To give the unions more power, Jennings started a new kind of "coalition" bargaining, in which each AFL-CIO union had representatives from the other unions on its negotiating team. After fighting both in and out of court, General Electric finally accepted the coalition plan. Negotiations centered on the IUE team, while other union groups waited for them to settle so that they might pattern their contracts on the IUE's. A major IUE objective was the breaking down of GE's tough method of negotiating, which the unions call Boulwarism, after Lemuel R. Boulware, a retired General Electric vice-president. Under Boulwarism the GE representatives present a package proposal, after careful study, that they consider fair. The union then has the option of either accepting it or going out on strike. Only under extraordinary circumstances does the company negotiate the terms, and then only within price limits set by the original proposal.

When GE presented its proposal, the unions rejected it. Both sides remained adamant, and on the eve of a strike, scheduled to begin on October 3, President Lyndon B. Johnson appointed a mediation panel and persuaded the unions to remain on the job for two more weeks. Threatened by a Taft-Hartley injunction, the unions and GE signed a contract on October 14. Although the contract provided for benefits only slightly higher than the 5 percent rise originally offered by the company, in principle it marked a victory for the unions over Boulwarism and also represented a far more generous settlement than those of 1960 and 1963. The break in negotiations came when the General Electric Company offered a modest cost-of-living provision, and the unions dropped their demands for arbitration of all contract grievances and a reduction of regional wage differentials. Most observers agreed that the contract was a victory for Jennings. On October 22 the IUE and a coalition of other unions signed a contract with Westinghouse Electric, after talks had stalled while awaiting the outcome of the GE negotiations.

The IUE faced a new internal crisis in 1967 when the Labor Department, which had been investigating charges of financial irregularities in the Carey-Jennings race, found evidence of other financial troubles in District 3. When the Department subpoenaed the District's financial records, Jennings cooperated fully, even though the District's president, Milton Weihrauch, who had supported Jennings against Carey, wanted the matter settled within the union. Eventually both Weihrauch and an associate were convicted of misuse of union funds. They were removed from office, and drew five-year suspended sentences. Jennings emerged unscathed from the scandal, but a drop in membership from 342,000 to 330,000 during the following year was attributed to its impact.

At the 1968 convention of the IUE Jennings was reelected by acclamation to a second four-year term. The IUE began new talks with General Electric in August 1969, in what Richard J. Levine of the *Wall Street Journal* (August 6, 1969) called "the nation's biggest bargaining battle this year." As in 1966, they sat on a team with representatives of other unions, but this time the legality of that practice had been upheld by the National Labor Relations Board and the Federal Appeals Court in New York. On October 25, 1969 negotiations broke off and at 12:01 A.M. on October 27 union employees went on strike across the nation. Again the key issue was GE's method of bargaining, since the company had not budged from its original offer. At a news conference called the day before the strike began, Jennings denounced GE for its "arrogant refusal to alter a proposal that was rejected weeks ago."

Paul Jennings has been described as "a compact bundle of nervous energy who appears to be always in a rush to get somewhere else." As president of the IUE he has proved to be an excellent administrator who delegates responsibilities wisely, and he is a persuasive orator. His mild manner is markedly different from the aggressiveness and flamboyance of his predecessor, so much so that although many colleagues praise him for having destroyed "the cult of personality" that Carey built, others complain that he is not a strong enough president. Everyone agrees, however, that he has achieved the democratization of the union that has been one of his principal objectives.

For his long-time devotion to civil rights causes Jennings received an award from the National Urban League in 1967. He has served on the executive board of the New York City Central Labor Council and on Mayor Robert Wagner's Committee on Exploitation; was a labor delegate to the Organization of Economic Cooperation and Development in Germany; and is a trustee of the University of the State of New York. In 1968 Jennings was elected chairman of the electrical and electronics industry company council committee of the International Metalworkers Federation.

Jennings and his wife Dorothy have two grown children, Paul and Eileen. Since 1955 they have lived in West Hempstead, Long Island, and Jennings now commutes to the national IUE office in Washington. Five feet ten inches tall and stocky in build, Jennings has graying sandy hair and gray-blue eyes. In 1965 he reduced his weight from 175 to 156 pounds through calisthenics and isometric exercises. A voracious reader, he chooses books on economics, politics, and government, with an occasional detective story for lighter relaxation. He is an active member of the Liberal party of New York.

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JONES, JAMES EARL

Jan. 17, 1931- Actor
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An actor who has honed his craft in the rigors of Shakespearean repertory and the avant-garde plays of Genêt, Brecht, and Atholl Fugard, James Earl Jones moved overnight from the status of highly respected actor to that of celebrated Broadway star when *The Great White Hope* opened on October 3, 1968. As Jack Jefferson, the hero of Howard Seckler's play based on the tragic career of the first Negro heavyweight champion, Jack Johnson, Jones gives a towering, larger-than-life performance that brings audiences to their feet each night in a standing ovation. Jones's portrayal, which won him Broadway's highest prize, an Antoinette Perry Award, is especially significant today because it embodies American black pride and defiance in a way that is accessible to both blacks and whites.

Jones has been performing on the New York stage since 1957 and for several seasons was a member of the New York Shakespeare Festival, for which he created a memorable Othello in 1964. The original Deodatus Village in the long off-Broadway run of Genêt's *The Blacks*, Jones has also appeared in such off-Broadway productions as *The Apple*, *The Blood Knot*, and *Baal*. He left the cast of *The Great White Hope* in September 1969 to star in the film version.

JAMES EARL JONES

James Earl Jones was born in Arkabutla, Tate County, Mississippi on January 17, 1931. His father, the actor Robert Earl Jones, left the family before James's birth to follow first a prizefighting career and then acting. His mother, Ruth (Williams) Jones, who eventually divorced James's father and remarried, took her son, then six, to live with her parents, John and Maggie Connolly, on a farm near Manistee, Michigan. He was adopted by his grandparents and saw his mother, who worked as a tailor in neighboring towns, only occasionally on weekends.

Soon after he came North to Michigan from Mississippi, Jones began to stammer, and his speech problem became so serious that during much of his time at the one-room grammar school that he attended in Dublin, Michigan he could only communicate with his teacher and classmates by writing. As a student at Norman Dickson High School in nearby Brethren, he forced himself to join debating teams and to enter oratorical contests, and by the time he graduated in 1949 he had overcome his handicap. Today he blames the Depression, not his parents, for the lack of care he received during his youth, but he recognizes that the sense of abandonment he felt then scarred him permanently. "No matter how old the character I play," he has said, as quoted in *Newsweek* (October 21, 1968), "even if I'm playing Lear, those deep childhood memories, those furies will come out. I understand this."

Jones entered the University of Michigan in 1949 on a scholarship and, feeling "big, shy and ugly," joined the school's drama group in an effort to find his own identity. Before his final year of college he dropped the premedical course he had been following and graduated in 1953 with a B.A. degree in drama. Later that year he entered the United States Army to fulfill his ROTC obligation and was sent to the Army's Ranger training camp at Fort Benning, Georgia. "I was in with a bunch of Southern boys," Jones has recalled (*Newsweek*, October 21, 1968). "It was a test of manhood and to them a black man could not be a man. They washed me out." His next assignment, with the Cold Weather Training Command in Colorado, proved so successful, however, that he almost decided to make the Army his career.

Instead he decided on an acting career, and, after his release from the Army in 1955 with the rank of first lieutenant, he went to New York City. There he lived with his father, whom he had met briefly for the first time a few summers before. Under the G.I. Bill he studied acting at the American Theatre Wing, from which he received a diploma in 1957, and with Lee Strasberg and Tad Danielewski. He landed his first part in 1957, a small role in an off-Broadway production of *Wedding in Japan*, and from that time he seldom lacked an acting job, although the roles were often inconsequential and the pay meager. When he needed to supplement his acting income—which averaged about $45 a week—he scraped and polished floors or worked in Little Italy, where he made hero sandwiches at night. Among the early plays in which he appeared were *Sunrise at Campobello* and *The Cool World*, both Broadway productions of 1959, and *The Pretender* (1960), an off-Broadway drama that gave him a starring role. From 1955 to 1959 he performed in summer stock at the Manistee (Michigan) Summer Theatre, and in the summer of 1960 he joined Joseph Papp's New York Shakespeare Festival.

Jones feels that the turning point in his life both as an actor and as a person came when he was cast as Deodatus Village in Jean Genêt's *The Blacks*, which opened at the St. Marks Playhouse on May 4, 1961 and had a record-breaking run of nearly three and one half years. Subtitling his savage and primitively ritualistic drama of race relations "a clown play," Genêt called for an all-black cast, some of whom wear grotesque white masks and assume the roles of whites. As Deodatus Village, Jones played the black protagonist, by turns beguiling and brutal, in the mock rape and murder of a white woman, who is played by a man wearing a white mask, women's clothing, and a blond wig. After the opening Whitney Balliett wrote in the *New Yorker* (May 13, 1961), "James Earl Jones is tall, graceful, and weightless, and spins magically through shouting anger, fear, and sweet talk." In an interview with Bernadette Carey of the Washington *Post* (December 24, 1967) Jones recalled that he had felt fairly free of racial frustrations and conflicts while living in New York, until he took the role of Village. "In some ways that role in a powerful drama, that night after night forced me through all the hatred, disaffections and distrusts between white and black, was more real than the life I was leading," he told Miss Carey. "Through that role, I came to realize that the black man in America is the tragic hero, the Oedipus, the Hamlet, the Macbeth . . . even the working-class Willie Loman, the Uncle Tom and Uncle Vanya of contemporary American life."

In the summer of 1961 Jones left *The Blacks* to rejoin the New York Shakespeare Festival. After appearing as Oberon in *A Midsummer Night's Dream* and as the Lord Marshall in *Richard II*, he appeared during the 1961-62 off-Broadway season in *Clandestine on the Morning Line*, a sentimental comedy by Josh Greenfeld; in a Living Theatre production of *The Apple* by Jack Gelber; and in *Moon on a Rainbow Shawl*, a colorful drama of life in a Port-au-Prince slum by the Trinidadian writer Errol John. For his performances in all those plays he won the 1962 *Village Voice* Obie as the best off-Broadway actor of 1961-62. His performance in *Moon on a Rainbow Shawl* as Ephraim, a Trinidad streetcar conductor who yearns to escape his environment, won special critical praise and an award from *Theatre World.* (His appearance in that play was also notable because it marked his first assignment with his father, Robert Earl Jones.)

The next landmark in Jones's career came with his portrayal of the title role in the New York Shakespeare Festival's Central Park production of *Othello* in the summer of 1964. That fall the production moved downtown to the off-Broadway Martinique Theatre, where it ran for nearly a year, part of the time in repertory with Bertolt Brecht's *Baal,* in which Jones took the role of Ekart. Jones's performance as Othello won him the Drama Desk-Vernon Rice Award for best actor of the year off-Broadway. Although his commanding physical presence and dignity won universal praise, some critics felt that he did not project the monumentality required for the role. "He is tender, strong, jovial, patient, and, above all, intelligent," wrote Tom Prideaux of *Life* (December 11, 1964), but added: "He is not the guileless, heroic, natural man with a flash of barbaric splendor that Shakespeare drew." Jones himself has said that he was too young to fulfill the role completely and that he would like to do it again when he is older.

Although Jones's progress as an actor had been steadily noted by drama critics, he did not achieve stardom until he portrayed Jack Jefferson in the Broadway smash hit *The Great White Hope,* which opened in New York in October 1968. Howard Sackler's play, which had had a previous run at Washington's Arena Stage in 1967, is based on the life of Jack Johnson, the first Negro to win the heavyweight championship of the world, who was victimized by a white society unable to accept the superiority of a Negro over a white man in the ring. Although its circumstances differ, the play inevitably reminds audiences of the career of today's deposed champion, Cassius Clay (Mohammed Ali). "No other play has drawn as much out of me; no other play has demanded as much. It's like a birthing," Jones told Leo Seligsohn of *Newsday* (October 2, 1968). For the role Jones shaved his head bald and worked out for months to turn his already imposing physique into a fighter's body. After the première at the Alvin Theatre on October 3, the audience gave him a standing ovation, and the response of the critics in the following days was scarcely less adulatory. Jack Kroll of *Newsweek* (October 14, 1968) wrote: "The play is Jones—in him all the juggling and overdeliberation of the work become fused and ignited in a figure at once larger than life and densely human. Jones has a great big technique without the slightest trace of emptiness or inflation. He can expand before your eyes from a flare point of inarticulate feeling to a storm system of emotion. . . . His mischievous put-on darkie humor, the complex balance of dignities and demeanings that he must constantly negotiate, his supreme physicality which is the triumphant paradox of his personal power and social impotence—all this Jones creates with a style so clear and confident that it transcends style and becomes that blend of form and energy that *is* acting." In April 1969 Jones received the Tony Award for the best dramatic actor in a Broadway play, and the Drama Desk award for one of the best performances of the 1968-69 New York season in July.

At Sardi's, after opening night, someone called Jones's attention to a review that pronounced him an "overnight success." According to the *Newsweek* (October 21, 1968) writer, "He laughed loudly and made an obscenely eloquent Jack Johnson gesture of defiance." Few actors have worked harder than Jones, who has taken any part he "could get something out of" since his career began. During his seasons with the New York Shakespeare Festival his roles included, besides those previously mentioned, the Prince of Morocco in *The Merchant of Venice,* Caliban in *The Tempest,* and Camillo in *The Winter's Tale.* During the summer of 1966 he toured the parks of New York City in the title role of the Shakespeare Festival's Mobile Theatre production of *Macbeth.* Other important off-Broadway parts he has played include Zachariah Pieterson in the powerful two-character drama, *The Blood Knot,* by the South African Atholl Fugard, and the title role in an Equity Library Theatre production of *Mister Johnson.* In 1965 he joined the Lincoln Center Repertory Theatre and performed the part of Philippeau in *Danton's Death,* and in 1967 he toured Western Europe in the title role of Eugene O'Neill's *The Emperor Jones.*

On television Jones has appeared on *The Catholic Hour* (CBS), *The Defenders* (CBS), *East Side/West Side* (CBS), *Camera 3* (CBS), *Look Up and Live* (CBS), and *N.Y.P.D.* (ABC). In 1965 he received an Emmy for his performance in the WCBS-TV documentary *Beyond the Blues,* and that year he became the first black man to take a continuing role on a daytime television serial when he appeared as Dr. Jerry Turner on *As the World Turns* (CBS). Jones took small roles in the films *Dr. Strangelove* (Columbia, 1964) and *The Comedians* (MGM, 1967), and a costarring role in the film adaptation of John Barth's novel *The End of the Road,* not yet released. Once he finishes the screen version of *The Great White Hope* he plans to appear in films based on William Styron's *The Confessions of Nat Turner,* the life of the Negro folk composer and singer Huddie "Leadbelly" Ledbetter, and the life of Malcolm X.

In January 1967 James Earl Jones married the actress Julienne Marie, whom he met when she played Desdemona to his Othello in the New York Shakespeare Festival production. They recently moved into a large apartment on West End Avenue in Manhattan. Jones, who is six feet one and one-half inches tall and weighs 200 pounds, was described by Peter Hellman in *New York* magazine (October 21, 1968) as having "butterscotch skin and eyes the color of jade." "His shoulders are slabs and his arms are slabs," Hellman continued. ". . . He has the locomotive look of Sonny Liston in his best days." But, despite his powerful appearance and the tremendous energy that he can unleash on stage his nickname backstage at the Alvin was "Gentle Ben."

Money, Jones believes, has only two uses: for buying land and real estate, a throwback to his country childhood, and for purchasing novels to film. For years before his marriage, he lived in a $19-a-month cold water flat on the Lower East Side, and he is still inclined to show up for interviews in faded blue denims and workmen's shoes. Richard L. Coe, the critic, wrote of Jones after an interview for the Washington *Post* (January 4, 1968), "He is immensely well read, full of curiosity, and highly self-disciplined, a wholly engrossing conversationalist . . . and a good listener." Jones counts among his heroes Malcolm X and Mohammed Ali, and, although he has never been active in civil rights or the black power movement, he has repeatedly said that if he had not become an actor he would have been a revolutionary. Instead, he has found an opportunity to make his statements about race through parts he has played. He once told Leonard Harris of the New York *World-Telegram and Sun* (December 14, 1964), "A lot of actors would prefer to ignore their Negroness, as if it were a limp that you hope people won't notice onstage. I don't want the audience to forget I'm a Negro. Acting is a visual art, and you want everything to count. . . . I ask an esthetic response to my color."

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KAMINSKA, IDA

Sept. 4, 1899- Actress; theatrical producer; director
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A veteran performer of the Yiddish stage, in 1968 Ida Kaminska became another of the many notable political refugees who have enriched the cultural life of the United States. Since 1946 she had been the manager, director, and star of the Jewish State Theatre of Poland, which had a successful engagement in New York City in 1967, and with her performance as an aged Jewish shopkeeper in the Czechoslovakian film *The Shop on Main Street* (1966) she gained recognition as one of the world's most distinguished actresses. When the Polish government, in the wake of the Arab-Israeli war of 1967, embarked on an anti-Zionist campaign that made life increasingly difficult for the Jews of Poland, Madame Kaminska decided to make her home in the United States, where she has taken steps to establish a Yiddish repertory theatre. "My task is to continue my life work, which is the cultivation of a truly artistic Jewish theatre," she has said.

Ida Kaminska, who is literally a "child of the theatre," was born on September 4, 1899 in Odessa, in the Ukraine, while her parents were on tour. Her father, Avram Izhak (or Abraham Isaac) Kaminski, was a noted actor, playwright, director, and producer, and the founder of the Yiddish Theatre in Moscow. Her mother, Ester Rachel (Halpern) Kaminska, known as "the Jewish Eleonora Duse" or the "mother of the Jewish stage," was considered the leading Yiddish actress of her time, until her death in 1925. Ida Kaminska was their sixth and only surviving daughter. A brother, Joseph Kaminski, is a composer and the first violinist of the Israel Philharmonic Symphony Orchestra.

The Polish actress made her debut at five—in a Shakespearean comedy produced by her father's company. During her childhood she performed regularly on stage. "My mother was an actress and I went where she went," she has explained. When she graduated from the Gymnasium Francke in Warsaw in 1916 she harbored an ambition to become a psychiatrist. She had already filed an application for admission to a university, when her parents cast her in a leading role in an operetta. Her singing voice drew much applause, and her success made her decide on a theatrical career. "I can't say that I'm sorry," she told an interviewer for the New York *World-Telegram and Sun* (April 22, 1966). "But it has been a hard life."

By the time she was eighteen Ida Kaminska was directing plays, mainly from the company's European repertoire. During 1918-19 she toured Russia with the company, appearing in comedies and dramas. In 1923 she began to perform at Warsaw's Centralny Theatre, and its was there that she and her first husband, Zygmunt Turkow, organized the Warsaw Jewish Art Theatre, which flourished from 1923 to 1931. The company toured regularly through the provinces of Poland, and in 1931 it performed in Lithuania, Paris, and Brussels. In 1932, following her divorce from Turkow, she organized her own company, the Drama Theatre of Ida Kaminska, which she directed until 1939.

When the Germans invaded Poland in 1939, Ida Kaminska and her family moved to Lvov in the Western Ukraine, then part of Soviet-occupied Poland. In 1940-41 she was managing director of the Jewish State Theatre of the Western Ukraine in Lvov. With the further advance of the Nazis, the family fled to Frunze in Soviet Central Asia, where Ida Kaminska appeared intermittently, from 1941 to 1944, in Yiddish productions. In 1944 she went to Moscow, where she worked with the United Polish Patriotic League and undertook some radio propaganda work for the Soviet government.

In 1946 Madame Kaminska returned to Warsaw. Despite the almost total devastation of Poland's Jewish community, which now numbered less than 1 percent of its prewar strength of about 3,500,000, she decided to organize the Jewish theatre anew, in cooperation with her second husband, Marian Melman. "There was no good reason to do it," she told Anthony Mancini of the New York *Post* (December 7, 1968), "for most of the Jews were gone. But we had the wish to make a monument to the murdered Jews. And the government helped us." Madame Kaminska looks back upon the reopening of the Yiddish theatre in Warsaw to a full house, in November 1946, as the most moving experience of her life.

In 1949 the Polish government designated Madame Kaminska's theatre the Jewish State Theatre of Poland and granted it a full subsidy. Although the theare largely depended on classic Yiddish drama, its repertory of over seventy plays included works by Ibsen, Shaw, Brecht, and others, some of them translated into Yiddish by Madame Kaminska herself. Since about 60 to 70 percent of the theatre's audience was now non-Jewish, earphone translations from Yiddish into Polish accompanied each performance. Some of Ida Kaminska's roles included Nora in Ibsen's *The Doll House,* Madame Frank in Friedrich Dürrenmatt's *Frank V,* and the title roles in Brecht's *Mother Courage,* Jacob Gordin's *Mirele Efros,* and Max Baumann's *Glikl Hameln Demands Justice.* To keep in the good graces of Poland's Communist government, the company had to present some plays of clearly ideological content, such as Leon Kruczkowski's *Julius and Ethel,* a dramatization of the Rosenberg atom spy case, in which Madame Kaminska played the role of Ethel.

The Jewish State Theatre of Poland gave about 150 performances each year, half of them in Warsaw and half in the provinces, and it had some fifteen to twenty plays in each season's repertory. The company also toured other Eastern European capitals, and with the easing of travel restrictions in later years it performed in England, France, Germany, Austria, Holland, Belgium, Israel, Brazil, Argentina, Uruguay, and Australia. A London engagement in 1961 at the Prince's Theatre included two plays based on works of Sholem Aleichem and a Yiddish translation of *The Trees Die Standing,* by the Spanish playwright Alejandro Casona. In 1964, at the London Scala Theatre the company performed the comedy *Serkele* by Shlomo Ettinger, said to be the first Yiddish full-length play ever written; *The Dreamer of Kaptzansk,* a comedy adapted by I. Dogin from stories by Mendele Mocher Seforim; a play based on Sholem Aleichem's *Tevye der Milchiger* (also the source of the popular musical *Fiddler on the Roof);* and *Uprooted* by Jacob Gordin, set in America in the early 1900's. By 1967 the Polish government was giving the Kaminska company a subsidy of about $180,000 a year, and a modern theatre was being constructed for the group. The Jewish State Theatre of Poland was at the time the only Yiddish language permanent repertory theatre in the world.

Madame Kaminska—who had done some motion picture work before World War II—won international fame with her performance in the Czechoslovakian film *The Shop on Main Street.* The film was produced at Barrandov Studios in 1965 and released in the United States by Prominent Films in 1966. In it, Ida Kaminska plays Rosalie Lautmann, an eighty-year-old widowed shopkeeper, whose deafness and senility prevent her from understanding what is happening to her and her fellow Jews during the Nazi occupation of Czechoslovakia. A simple, but basically decent townsman, Tono Brtko, played by the Czech actor Josef Kroner, has been sent to "Aryanize" her button-and-lace shop in the hope of appropriating most of the profits for the authorities but finds the shop virtually bankrupt. He befriends the old lady, who believes that he has come to be her shop assistant. In the end, comedy turns into tragedy as the Jews are rounded up for deportation, and Brtko is forced to choose between saving the widow and saving himself.

IDA KAMINSKA

In reviewing *The Shop on Main Street* in the New York *Herald Tribune* (January 25, 1966), Judith Crist called it "brilliant in performance and extraordinary in accomplishment," and continued: "It manages to translate the apocalyptic tragedy of our century into human terms and to do so with laughter and tears, with scorn and compassion, and with the simple beauty of truth. . . . *The Shop on Main Street* stands as one of the fine films . . . for all time." Jan Kadar, co-director of the film with Elmar Klos, wrote in the New York *Herald Tribune* (January 23, 1966): "We were fortunate to obtain Kroner and Kaminska as our protagonists. . . . Their dramatic unity has swept me off my feet. And I am sure that audiences will find it hard to forget the white-haired, hard-of-hearing and bewildered old lady with the innocent face. She is the most powerful reminder I know of fascism and its victims."

"Not since the late Madame Maria Ouspenskaya have we had a character actress who can probe into the deepest facets of a role as does Miss Kaminska here," Frank Morriss wrote in the Toronto *Globe and Mail* (March 22, 1966). "She gives an unforgettable portrait . . . and her final scenes are starkly convincing." The performance won Madame Kaminska an acting award from the Cannes Film Festival in 1965 and a nomination for the best actress award of the Academy of Motion Picture Arts and Sciences in 1966. The film won the 1966 Oscar as the best foreign film of the year and the 1966 New York Film Critics Award.

For several years, producer Harold Leventhal had been negotiating with Polish authorities to bring the Jewish State Theatre to the United States. Ida Kaminska's emergence as an international star finally persuaded Polish officials to grant expenses for an eight-week engagement in New York for twenty-five of the company's thirty-five members. Included in the troupe were her husband Marian Melman, her daughter, Ruth Kaminska, and her son-in-law, Karol Latowicz.

For the tour, Ida Kaminska chose two plays close to her heart: *Mirele Efros,* a four-act comedy-drama by Jacob Gordin, written in 1898, in which her mother had starred during her New York engagement in 1911; and Bertolt Brecht's antiwar drama, *Mother Courage and Her Children,* which she translated from the German into Yiddish. The plays were presented at the Billy Rose Theatre under the auspices of Harold Leventhal and Marie Desmarais. *Mirele Efros,* a tale of a long-suffering matriarch victimized by a greedy daughter-in-law, opened on October 19, 1967. It was well received and played consistently to a full house. A reviewer for *Variety* (October 25, 1967) wrote: "Miss Kaminska, who adapted and staged the piece, gives an expressive, admirably disciplined portrayal of the title role. She achieves an eloquent characterization in a rich but economical style of playing."

Mother Courage, which opened on November 16, 1967 did not fare quite so well. Writing in the New York *Times* (November 17, 1967), Richard Shepard observed that "Brecht did not fit the Yiddish stage comfortably. His play is on a great theme, wickedly comic, yet somehow impersonal. Yiddish theater is nothing if not personal." Of Ida Kaminska's portrayal, however, he wrote: "Miss Kaminska plays the title role brilliantly. Brecht's lines roll off her tongue witheringly. There is no quavering little old lady here. She dominates the stage."

Although Poland's anti-Zionist campaign following the Arab-Israeli war in June 1967 had no effect upon the Jewish State Theatre up to the time of its American visit, the defection of Henryk Grynberg, a novelist and member of the troupe, eventually brought it under attack. The State Theatre was among the groups and individuals under pressure to denounce what the government described as a "worldwide Zionist campaign slandering Poland." An article in the Polish newspaper *Kurier Polski,* quoted in the New York *Times* (April 18, 1968), editorialized: "One should be surprised that the actors of the theater . . . did not find it necessary to dissociate themselves from, and condemn, the activity of a member of their troupe. Why are they silent on the score of Mr. Grynberg's present activities and on the wider subject of the anti-Polish campaign in the West?"

Refusing to yield to pressure, Ida Kaminska decided to take advantage of the regime's relaxation of exit rules for Jews. She resigned as director of the Jewish State Theatre, and on August 23, 1968 she, her husband, her daughter Ruth, her granddaughter Eryka Kowalek, and the granddaughter's husband flew to Vienna, where they were later joined by her son Victor and her son-in-law. After a few months in Vienna, and guest appearances in Israel and West Germany, the family came to the United States in November 1968 under the auspices of the Hebrew Immigrant Aid Society. They were admitted under a special State Department rule allowing immigration of "involuntary" Communists. On January 1, 1969, 20,000 people at the Hanukkah Festival for Israel in Madison Square Garden paid tribute to Ida Kaminska after the actor Zero Mostel said: "Tonight she is among us, a refugee and an outcast. She has left behind her home, career, and her native land. And she left of her own will—as the Maccabees undertook their fight against Syrian oppression of their own will."

Madame Kaminska appeared on February 9, 1969 at New York's Carnegie Hall in *An Afternoon With Ida Kaminska,* a program of drama, poetry, and songs. A few weeks later, at the Sanders Theatre of Harvard University, she presented a program that included Brecht's one-act play *The Jewish Wife.* On March 21, 1969 the Kaminska troupe embarked on what was to have been a ten-week tour of the United States and Canada, to present the play *Mirele Efros.* The tour, which had been organized by Leventhal and Henri Goldgran, had to be canceled after a few days, when Madame Kaminska suffered a heart attack—reportedly as a result of overwork.

Determined to keep the Yiddish language and literature alive as a vital part of Jewish culture, Ida Kaminska has since her recovery concentrated her efforts on establishing a permanent Yiddish repertory theatre in the United States. Accustomed to the security of state support of the arts in Europe, she was at first somewhat disillusioned when she experienced difficulty in obtaining sponsorship for the venture. Her plans came closer to realization in the summer of 1969, when the Association of Friends of Ida Kaminska was organized by Leventhal and others. Under its sponsorship, she established the Ida Kaminska Ensemble, which began to present Yiddish drama at the Roosevelt Theatre, an Off-Broadway house at Union Square, in October 1969, with Madame Kaminska's Yiddish version of the Spanish play *The Trees Die Standing* (*Los Árboles Mueren de Pie*) by Alejandro Casona. Ida Kaminska also stars in the motion picture *Angel Levine,* which was being filmed in the United States in 1969. Based on a story by Bernard Malamud, and produced by Belafonte Enterprises for United Artists release, the film is directed by Jan Kadar and costars Harry Belafonte and Edward G. Robinson.

Madame Kaminska has written two plays—*Once There Was a King* (1928) and *Close the Bunkers* (1964)—both of which were successfully produced in Poland. She has contributed articles to periodicals. Organizations to which she has belonged include the Association of Theatre Writers, the Polish Theatre and Film Actors Association, and the Hebrew Actors' Union, an affiliate of Actors Equity. Among the honors she has received are the Polish National Prize and the Czechoslovakian prize for acting. She also holds the Polish National Flag of Labor, First and Second Class; the Officer's Cross of Polish Liberation; and the Polish Cross of Merit. In September 1967 the entire cultural community of Warsaw honored her in a celebration of the fiftieth anniversary of her career as an actress. The National Council on Jewish Audio-Visual Materials awarded her one of its six citations on May 15, 1969 for her contributions to Yiddish language and theatre.

Ida Kaminska was married on June 16, 1918 to Zygmunt Turkow, a member of her parents' theatrical company, who is now an actor and director in Israel. Their daughter, Ruth (Mrs. Karol Latowicz), is a leading member of her present company. Divorced in 1931, Madame Kaminska was remarried, in July 1936, to Marian Melman (some sources give his name as Meir Melman or M. M. Melman), with whom she had been associated professionally since 1926. Melman, who is also a lawyer and journalist, holds two doctorates from the University of Vienna. Their son, Victor, holds a master of philosophy degree and has been considering a career as a theatrical director. Described as "compellingly feminine," Ida Kaminska exudes an energy and vitality that belie her age. Blonde-haired and blue-eyed, she is five feet tall and weighs about 110 pounds. In addition to Yiddish, Polish, Russian, and English, she speaks French and German. Her favorite recreations are the theatre, films, and concerts, and she also enjoys playing bridge and attending the races.

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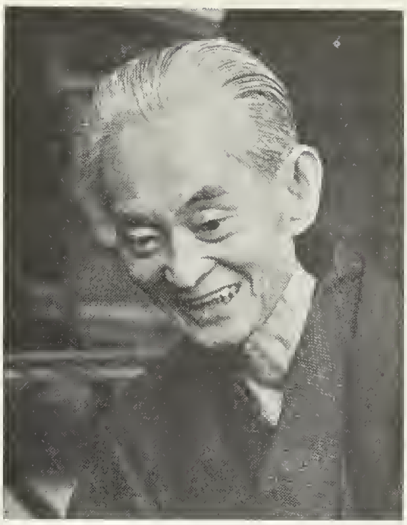

YASUNARI KAWABATA

One of Japan's most venerated men of letters, the novelist and short-story writer Yasunari Kawabata, was awarded the 1968 Nobel Prize in Literature "for his narrative mastership, which with great sensibility expresses the essence of the Japanese mind." He is the first Japanese to win a Nobel award in literature and the first Asian thus honored since Rabindranath Tagore of India received the prize in 1913. Kawabata, who began his literary career in his teens, has written about a score of novels in addition to short stories and critical essays, and his work has been translated into some eight languages. Although relatively unknown in the West, the English translations of his novels *Snow Country* (1957) and *Thousand Cranes* (1959) have received high praise. According to Takashi Oka, writing in the New York *Times* (October 18, 1968), Kawabata's works appear to have "assimilated and distilled influences coming from the West into an essence thoroughly Japanese, yet unmistakably within the mainstream of world literature."

Yasunari Kawabata was born in the mercantile city of Osaka in central Japan on June 11, 1899, one of the two children of a physician. His father died when he was two, and after the death of his mother in the following year he lived with his maternal grandparents. His sister, who had gone to live with an aunt after the death of the parents, died a few years later. In 1906 his grandmother died, and by the time he was sixteen he had also lost his grandfather and was left virtually alone in the world.

At primary school in Osaka, Kawabata had wanted to become a painter, but when he was about twelve and a student in intermediate school he decided on a literary career. He became interested in the Buddhist classics, particularly those of the Heian period, which extended from the early ninth to the late twelfth century. "I have always believed that the Asian classics were the greatest literature in the world," Kawabata wrote many years later. "I value the Buddhist scriptures in particular, not so much as religious teachings, but as literary visions, fantasies." The influences of traditional Buddhist literature and of his childhood bereavements colored his view of the transience of life and the loneliness of human existence. In his earliest work, *Jūrokusai no Nikki* (Diary of a Sixteen-year-old), not published until 1925, he looks back upon his lonely boyhood and gives an autobiographical account of the death of his grandfather, for whom he felt a compassionate affection despite the generation gap.

As a high school student in Tokyo, Kawabata read Scandinavian literature and became interested in a humanist movement started by Japanese writers wanting to introduce their countrymen to such Western artists as Michelangelo, Leonardo da Vinci, Rembrandt, and Cézanne. From 1920 to 1924 he studied at Tokyo Imperial University, where he enrolled at first in the English literature department but changed to Japanese literature in his second year. At the university, Kawabata served on the editorial staff of the student magazine *Shinshichō* and began to make a name for himself as a writer. His piece on a war memorial service, which appeared in a magazine in 1921, so impressed the noted dramatist and novelist Kan Kikuchi that he became his mentor and later hired him for the staff of his literary journal *Bungei Shunjū*. In 1922 Kawabata published a series of short stories, obsessed with themes of loneliness and death, called "Tales to Hold in the Palm of Your Hand."

In October 1924, after graduating from the university, Kawabata, with Riichi Yokomitsu and other young writers, founded the journal *Bungei Jidai*. The publication became the mouthpiece of the avant-garde Shinkankaku-ha movement—also known as Neo-Sensualism, Neo-Sensationism, or Neo-Impressionism—that flourished in the late 1920's. Rejecting the stark realism and Marxist proletarian protest dominating the Japanese literary scene, its adherents tried to capture the pure feelings and sensations of life, and they experimented with Western cubism, Dadaism, futurism, and surrealism. Kawabata's own writing at that time reflects such Western tendencies as the "automatic writing" of Gertrude Stein and the "stream of consciousness" technique of James Joyce. By the mid-1930's, however, Kawabata had abandoned most of those experimental techniques and had reverted to more traditional Oriental forms.

Kawabata's literary reputation had been established with the publication, in 1925, of his short novel *Izu no Odoriko* (The Izu Dancer), dealing with the shy affection felt by a student for a young dancing girl whom he encounters while touring Izu province. The virginal purity of the girl in the story often recurs as a trait of his female characters in Kawabata's subsequent writings. An abridged English version of "The Izu Dancer" was published in *Atlantic Monthly* (January 1955). In *Kinjū* (The Birds and the Beasts), published in 1933, a lonely bachelor finds purity and innocence in animals and birds, whose company he prefers to that of human beings, and in his memories of a girl he loved in his youth. Kawabata's other fictional works of the 1930's include *Asakusa Kurenai-dan* (Red Group of Asakusa), published in 1930; *Matsugo no me* (1933); and *Hana no Warutsu* (1936).

In 1934 Kawabata began to work on *Yukiguni* (Snow Country), and an unfinished version was published in 1937. Set in a hot springs resort in the snowy region of western Honshu, the novel concerns the relationship between Shimamura, a wealthy, middle-aged Tokyo dilettante, and Komako, a geisha whose beauty is fading. Because of the cold and impersonal Shimamura's inability to face up to experience he is incapable of feeling genuine love, and the affair is doomed from the start. Underlying the seemingly bland and trivial nature of events and conversations are ambiguous emotions and sensations, which convey to the reader the contrasts of beauty and decay, and the tensions of love and conflict. Edward G. Seidensticker, who later translated the novel into English, found it directly in line with the seventeen-syllable *haiku* poems of the seventeenth-century Zen Buddhist masters, who tried to shock the reader into a sudden awareness of beauty by yoking together incongruous terms. The product of an exquisitely refined sensibility, the episodic *Snow Country* is characteristic of Kawabata in that its female characters are more convincing than the male; its statements are oblique rather than direct; its images are nebulous rather than clear; and it accepts the loneliness, incommunicability, transiency, and futility of human experience.

Kawabata spent much of World War II traveling in Manchuria. Apolitical as always, he remained aloof from his country's military effort, losing himself in the classics. He devoted himself in particular to reading the eleventh century novel *The Tale of Genji*, the quintessence of traditional Japan, with its "consolation and salvation," in contrast to what he has called the "Western variety of emptiness and decadence." After the Japanese defeat, Kawabata rejected the realities of the postwar world. He declared his intention to immerse himself in tradition and to dedicate himself to the writing of elegies.

The novel *Yukiguni* was finally completed by Kawabata in 1947, after two unsuccessful attempts to conclude it. Translated into English by Edward G. Seidensticker as *Snow Country* (Knopf, 1957), it evoked from Western critics puzzlement over its content, as well as praise for its subtlety and beauty of style. Writing in *Atlantic Monthly* (January 1957), C. J. Rolo called it "one of the finest short novels . . . since the war" and found its prose "subtle, delicately moving, and full of striking imagery." In his review in the New York *Times* (January 6, 1957), Donald Barr observed that the novel "fits like an allegory to a multiplicity of Western patterns" and that its protagonist, Shimamura, "could be many an American intellectual."

Kawabata's best-known work in the West is *Sembazuru*, first published in 1949 and translated into English by Seidensticker as *Thousand Cranes* (Knopf, 1959). Against the background of the traditional tea ceremony, with its harmony, simplicity, and refinement, the novel deals with the romantic involvement of a young man, Kikuji, with the two mistresses of his late father and with the daughter of one of them. Appearing briefly in the story is "the girl with the thousand-crane kerchief," who represents purity and innocence. As in many traditional works of Japanese literature, fate is the dominant factor in the lives of the characters. In *Thousand Cranes* Kawabata again demonstrates his insight into feminine psychology and his ability to make characters convey ideas by gestures and indirection rather than by overt expression. According to a reviewer for the London *Times Literary Supplement* (June 5, 1959), *Thousand Cranes* must, "like a Bunjin-ga picture . . . be read with imagination, allowing the mind time to fill in the empty spaces for itself."

In his novel *Yama no Oto* (Sound of the Mountain), Kawabata presents a family drama in sixteen largely self-sufficient episodes, the first of which appeared in 1949. Excerpts of the novel were published in English translation in *Japan Quarterly* in 1964. Published in 1961, his novel *Nemureru Bijo* (Sleeping Beauties) relates the experiences of a man who spends six nights in a unique house of pleasure reserved for the elderly. *Kyoto* (1962), described by John M. Lee in the New York *Times* (October 18, 1968) as "possibly his major work," centers around the ancient imperial city of Kyoto. Not yet translated into English, the novel is viewed by some observers as representing Kawabata's revulsion against the Americanization of Japan in the postwar era. Kawabata's other post-World War II works include *Asakusa Monogatari* (1950), *Meijin* (1952), *Saikonsha* (1953), *Tokyo no Hito* (1955), *Mizuumi* (1955), *Yama no Oto* (1965), and the collection of essays *Rakka Ryūsui* (1966). His collected works have been published under the title *Kawabata Yasunari Zenshū*, of which twelve volumes appeared between 1948 and 1966.

Kawabata is also recognized as a literary critic of some note, and he has been the mentor of several younger Japanese writers. Among his former protégés is Yukio Mishima, whose works have achieved considerable popularity in the West. From 1948 to

1965 Kawabata was president of the P.E.N. Club of Japan, and he organized the successful twenty-ninth congress of P.E.N. International, held at Tokyo in 1957. Since 1959 he has been vice-president of the International P.E.N. Club. In recent years he has made several trips abroad to take part in international P.E.N. congresses.

Under a cultural exchange program sponsored by the State Department, in 1960 Kawabata visited the United States, and he conducted seminars at several American universities, including Columbia. Discussing Japanese literature during his visit, he described it as a long, wide stream that flowed evenly from the eleventh to the nineteenth century, when Japan was opened to the West. Since that time, he noted, the literature of Japan had been profoundly influenced by such modern Western writers as Ibsen, Dostoyevsky, Camus, and Hesse, although those influences have not yet become fully assimilated into Japanese thought.

His philosophy of detachment has generally kept Kawabata aloof from politics and controversy. "I have become a person who can never hate or grow angry at anyone," he once wrote in *Bungakuteki Jijoden* (My Literary Biography). Nevertheless, in February 1967 he joined three other leading Japanese authors—including Mishima—in issuing a joint statement denouncing Communist China's Cultural Revolution as "a massacre of free learning and free art." In the summer of 1968 he campaigned in behalf of the candidacy of a fellow writer, Toko Kon, for a seat in the upper house of the Japanese legislature.

Over the years, Kawabata has garnered all of Japan's major literary awards, including the Akutagawa prize. He was awarded the Bungei Konwa Kai prize in 1937, the Geijutsuin-sho literary prize in 1952, and the Cultural Medal of the Japanese government in 1961. From abroad, he received the Goethe Medal of the city of Frankfurt, West Germany in 1959; the Ordre des Arts et Lettres of France in 1960; and the French Prix du Meilleur Livre Étranger in 1961. He was elected to membership in the Japanese Academy of Arts in 1954.

On October 17, 1968 Yasunari Kawabata became the third Japanese Nobel Prize winner and the first of his nationality to obtain the Nobel Prize in Literature since the awards began in 1901. (Two Japanese scientists, Hideki Yukawa and Shinichiro Tomonaga, received Nobel prizes in physics, in 1949 and 1965, respectively.) The selection coincided with the 100th anniversary of the Meiji Restoration, which marked the beginning of the modern era in Japan. Kawabata was chosen for the $70,000 award from a slate of eighty-three nominees that reportedly also included Günter Grass, Samuel Beckett, Eugene Ionesco, and André Malraux. In announcing the award, Dr. Anders Osterling, president of the Swedish Academy of Letters, cited Kawabata as a "worshiper of the beautiful and melancholy pictorial language of existence" who has "contributed to spiritual bridge-spanning between East and West." Osterling also found in Kawabata's work, with its highly refined, almost aristocratic style, "an eminent ability to illuminate erotic episodes, an exquisite sharpness in each observation and a whole net of small secretive values that often overshadow the European techniques of narrative."

When he was informed of the honor, Kawabata said with characteristic modesty that he was at a loss to know why he had been chosen but expressed pleasure over the recognition thus accorded to Japanese literature and credited the work of his foreign translators as well as his own background in Japanese tradition. He added, somewhat enigmatically, that for a writer "an honor becomes a burden." On December 10, 1968 he joined other Nobel Prize winners at Stockholm's city hall to receive the Nobel Prize in Literature from King Gustav VI Adolf of Sweden. Former United States Ambassador to Japan Edwin O. Reischauer called the award "a long overdue though happy sign of the West getting over its parochialism." In an article in the New York *Times Book Review* (December 8, 1968) Professor Donald Keene of Columbia University wrote: "It is fitting that Kawabata has been the first Japanese honored, not only because his works are of great intrinsic merit, but because giving him the prize signifies that the Japanese tradition of the novel, the oldest in the world, has now entered the world stream of writing." In 1969 Knopf reissued Seidensticker's translations of *Snow Country* and *Thousand Cranes* in one volume, and Kodansha International published Seidensticker's new translation of *Nemureru Bijo*, entitled *House of the Sleeping Beauties.*

Yasunari Kawabata and his wife, Hideko, have one daughter. They make their home in a Japanese-style house in the ancient samurai capital of Kamakura, south of Tokyo, and they also have a Western-style summer cottage in Karuizawa, a mountain resort founded by Christian missionaries. Described in the New York *Times* (October 18, 1968) as "a frail, gray-haired man with deer-like eyes," Kawabata usually wears the traditional Japanese kimono and wooden sandals. He is a collector of Oriental paintings and a connoisseur of artifacts associated with the traditional tea ceremony. Among his favorite European authors are Dostoyevsky, Chekhov, Strindberg, and Joyce. He writes slowly and meticulously, and the episodic structure of his fiction sometimes leads a reader to wonder whether or not a given novel is complete. For some years Kawabata has been planning a book, to be entitled "Tōhō no Uta" (Song of the East), in which he intends to pay tribute to the Eastern classics that have meant so much to him throughout his life.

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KENNEDY, DAVID M(ATTHEW)

July 21, 1905- United States Secretary of the Treasury; banker
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To fill the pivotal Cabinet post of Secretary of the Treasury, President Richard M. Nixon appointed a Chicago banker, David M. Kennedy, whose earlier service for the government had prepared him to be at home in Washington. Under his guidance the Continental Illinois National Bank and Trust Company, of which he was chairman and chief executive officer from 1959 through 1968, moved from its traditional practice of dealing largely in bonds to an aggressive pursuit of business lending and overseas expansion. Kennedy, who was sworn into office as Secretary of the Treasury on January 22, 1969, is considered a nondoctrinaire conservative on fiscal matters. He is a "nonpartisan" Republican with a strong humanitarian interest in the role of the business community in solving urban problems.

David Matthew Kennedy was born on July 21, 1905 in Randolph, Utah, to George and Katherine (Johnson) Kennedy, who raised him in their Mormon faith. His grandfathers had founded the bank of Randolph, and his father, a rancher who was also a member of the state legislature, always took for granted that his son would enter the bank. Growing up on his family's ranch, David spent a great deal of time fishing, riding, and roping cattle. After attending public schools, he went on to Weber College in Ogden, Utah, at that time under Mormon control, and there obtained his B.A. degree in 1928. Then, in accordance with the custom of the Church of Jesus Christ of the Latter-Day Saints, he undertook a mission abroad, serving for two years in England.

In his missionary work Kennedy found that he had a gift of persuasion—a realization that led him to decide to seek a career as a lawyer. On returning to the United States he moved to Washington, D.C., worked as a stenographer-typist by day, and attended George Washington University's Law School at night. In 1930, while continuing his evening studies, he took a job at the Federal Reserve System as technical assistant to the director of bank operations. His work involved reopening and liquidating Depression-beset banks, and the experience drew him to finance as a more attractive profession than law. After he had earned an M.A. degree in 1935 and a LL.B. degree in 1937, both from George Washington University, he pursued his interest in banking at the Stonier Graduate School of Banking at Rutgers University, from which he graduated in 1939.

During the sixteen years that he spent at the Federal Reserve System, Kennedy advanced through the research and statistical division to become special assistant to Marriner S. Eccles, chairman of the board of Governors. Having acquired a broad knowledge of money markets, Kennedy was sought out by several New York City banks, as well as by Continental Illinois. He decided to accept the offer in Chicago, feeling that the banking field was more open there than in New York, and in 1946 he entered the Continental Illinois Bank as vice-president in charge of the bond department. He became a full-fledged vice-president of the bank in 1951. When Carl Birdsell, president of Continental Illinois, died in 1956, Kennedy was chosen to succeed him. Assured by Walter J. Cummings, the chief executive officer, that he would have responsibility for policy, Kennedy accepted. Three years later, in January 1959, upon the retirement of Cummings, he became chairman of the board of directors and chief executive officer of Continental Illinois.

Kennedy's tenure as head of Continental Illinois brought vast changes to the institution: in the words of one reporter he "peeled the starch off." Traditionally, the bank had pursued a conservative policy of concentrating on safe government bonds. It therefore missed out on profiting from the postwar business boom and lost its place as Chicago's largest bank to First National in 1952. In a change of emphasis under Kennedy, Continental Illinois began aggressively to seek out business loans, moving beyond the safe "blue chip" investments. Among the techniques that he introduced was a special deposit method that would fit certain companies' seasonal needs for money. The extent of his influence may be measured by figures showing that in 1950 the bank's government bonds were double its business loans and in 1966 the loans were worth six times as much as its government bonds. The effect of the change was that the bank's earnings during the 1960's grew faster than those of any of the other ten largest United States banks.

Supplementing Continental's ambitious lending program, Kennedy acquired City National Bank in December 1960. His judgment in offering an unusually high bid has been proved correct by Continental's earnings per share, which have since grown 28 percent. The merger also restored it to its earlier position as Chicago's largest bank, and by 1964 it was eighth in size in the United States with assets of $3.5 billion. One obstacle to Continental's expansion has been an Illinois law that prohibits any branch banking in the state; this in turn has discouraged retail banking. Kennedy exhibited impressive salesmanship by promoting "The Big Bank With the Little Bank Inside," a one-stop retail banking center offering customers all of the bank's services. He has been one of the leading fighters for the repeal of the branch law and has pressed for Congressional legislation to permit national banks to set up branches twenty-five miles from their home office.

Almost as soon as he became its president, Kennedy had initiated Continental's expansion overseas, aware that growth abroad was the bank's only outlet and eager to move into international finance ahead of New York bankers. Continental now has thirteen branch offices, from London to Tokyo, and two subsidiaries under the Federal Reserve Act that involve it in international exchange and in making overseas loans and investments. The bank's operations abroad required extensive travel on the part of Kennedy, who took great pains in finding out about the areas where his banks would open and followed developments personally.

On several occasions after leaving the Federal Reserve System in 1946, Kennedy returned to Washington to fulfill government assignments. He resigned from Continental Illinois to serve from October 1953 to December 1954 as special assistant, in the field of debt management, to Secretary of the Treasury George M. Humphrey in the administration of President Dwight D. Eisenhower. Although his responsibilities increased upon his return to work at the bank, he remained available for service on advisory panels and special projects under both the Republicans and Democrats. In October 1962 President John F. Kennedy appointed David Kennedy along with twelve other prominent citizens to set up a private corporation to own and operate the United States' share of a global satellite communications system. Two years later he was elected to the permanent board of directors.

By appointment of President Lyndon B. Johnson, on March 3, 1967 Kennedy became chairman of a fifteen-member commission formed to study ways to improve federal budget drafting methods. He took an active role as chairman rather than a titular one and contributed directly to the final recommendations, which were readily enacted by Congress. Primarily, the commission urged the adoption of a single budget to replace the system using three sets of figures, arguing that unification would present a more accurate measure of the budget's impact on the economy. The new budget would also list loans separately since they affect the economy differently than expenditures.

Locally, meanwhile, Kennedy became very much involved in civic affairs. As chairman of Mayor Richard J. Daley's Commission for the Economic and Cultural Development of Chicago, he spearheaded a two-year study of the effects on the city of technology and automation and called on Chicago industrial leaders to anticipate changes and take advantage of their benefits. He enlisted Continental Illinois in the fight against urban problems, partly by helping to overcome the shortage of jobs, which he sees as a major cause of unrest in the cities. Several years ago his bank began hiring and training dropouts who agreed to return to high school, and recently it took on eighty hard-core jobless members of minority groups. It has also committed some $65,000,000 for low-cost housing loans. Concerned with making capital available for ghetto businesses, he has argued for federal antipoverty programs that would be built on a partnership with private business and involve loan guarantees and tax incentives. "The men who run American industry today," he has said, as quoted in the New York *Times* (December 12, 1968), "can no longer shrug their shoulders and say that the poor are always with us, and there is little we can do about it."

Kennedy's involvement in urban affairs, his banking experience, his fiscal views, and his interest in international relations all advanced his selection by President-elect Nixon as Secretary of the Treasury. When Nixon introduced his Cabinet on a television program on December 11, 1968, he gave as one of his reasons for nominating Kennedy: "I found that in this period, when we have an international monetary crisis, bankers all over the world, held him in high esteem." He also called attention to Kennedy's "good streak of native Midwestern conservatism" at a time of high taxes and a rising cost of living. In his comment on the appointment the economist Walter W. Heller, former chairman of the President's Council of Economic Advisers, summed up much of the liberal opinion: "He's a conservative, but he's modern, and he's a humanitarian." In assuming the $35,000-a-year Cabinet post, Kennedy took a salary cut of $198,750. Confirmation of his appointment was held up briefly in the Senate while he tightened his plans to remove any conflict of interest between his holdings at Continental Illinois and his Treasury position. He took his oath of office on January 22, 1969.

DAVID M. KENNEDY

Several weeks before the swearing-in ceremony Kennedy attracted headline attention by refusing to commit himself in a press conference to a policy of maintaining the price of gold, saying that he wanted to keep all options open. He was apparently following Nixon's advice to his appointees not to make policy statements before being installed. In the case of the price of gold, however, not to make a statement was in itself a change in policy and set off speculation in the foreign gold market. Nixon quickly released a statement that a change in the gold price was unlikely, and after being sworn into office Kennedy pledged that Nixon would not raise the price of gold.

In an early policy statement Kennedy gave top priority to the control of inflation, which means a tight budget and a restrictive money policy, with high interest rates temporarily at least. While he believes in a balanced budget he said in a press interview that it is possible to have an "acceptable deficit," but refused to specify how much it might be. He has acknowledged that some unemployment might be a necessary risk in fighting inflation. In April 1968 he had come out strongly in support of President Johnson's 10 percent surtax, arguing that the country needed to have "unqualified confidence in the strength of the American dollar at home and abroad." Later, as Secretary of the Treasury, he said that he hoped to discontinue the surtax as soon as it was feasible to do so.

Commenting on the deficit in the United States balance of payments, one of his most serious international problems, Kennedy pointed out, "I worked most of my life trying to break down trade barriers and trying to get to convertible currencies. I believe fundamentally in free markets" (quoted in *Business Week*, December 28, 1968). He concedes that Johnson's controls have eased the balance deficit, but thinks they are actually a disguise and not a cure for the problem. In the long run, to retain government control of direct investment abroad, he believes, would strangle world trade by encouraging other nations in protectionist sentiment. His goal is a monetary system so designed that countries will not erect new trade barriers in order to deal with payment problems. He is also eager to find ways in which the federal government can encourage an expansion of exports.

Among the nine corporations and companies of which Kennedy has been a director are International Harvester Corporation, Abbott Laboratories, Swift & Company, and Pullman Company. He has also been a director of Nauvoo Restoration, Inc., for the preservation of an Illinois town from which the Mormons went to Utah, and a trustee of the Brookings Institution, the University of Chicago, George Washington University, and Presbyterian-St. Luke's Hospital. He belongs to dozens of civic and professional organizations, and his clubs include the Union League and Commercial Executives in Chicago, the Old Elm Country in Fort Sheridan, Illinois, and the Glenview Country. Honorary doctorates have been conferred on him by Brigham Young, Roosevelt, and George Washington universities and by Lake Forest College. He has served as both first councilor in the Chicago stake presidency of the Church of Jesus Christ of the Latter-Day Saints and a bishop in Washington, D.C.

David M. Kennedy married his high school sweetheart, Lenora Bingham, on November 4, 1925. They have four married daughters, Marilyn (Mrs. Verl Taylor), Barbara (Mrs. Carl Law), Carol Joyce (Mrs. Jack Whittle), and Patricia Lenore (Mrs. Lewis Campbell). While in Chicago he and his wife lived in a relatively unpretentious red brick house in the suburb of Northfield. Courtly in manner and amiable in disposition, Kennedy has a mellow voice that he is said never to raise in anger. He has also been described as "open and bluntly honest." In keeping with Mormon teaching he neither smokes nor drinks intoxicating liquor. He has retained his boyhood enjoyment of fishing, sage-hen hunting, and horseback riding, and often returns to the 1,000-acre Utah ranch where he grew up.

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KENT, CORITA

Nov. 20, 1918- Artist
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The realms of the sacred and the secular are wittily reconciled in the vibrant "op-pop" silk screen posters of Corita Kent, whom Ben Shahn has called "a joyful revolutionary." A writer for *Newsweek* (December 27, 1967) described Miss Kent's serigraphs as "colorful . . . buoyant" works in which "bits of newspaper prints, a grocery list, a philosopher's maxim, or an ad for United Air Lines . . . flit gaily across abstract patches of orange, red, and yellow like charged-up billboards." A deep commitment to the ecumenical religious and peace movements is reflected in all of her work, even in the book and record jackets she has designed and the advertisements she has done for such companies as the Container Corporation of America, Westinghouse, and Nieman-Marcus. Miss Kent is on the art faculty of Immaculate Heart College in Los Angeles, and for thirty-two years, from 1936 to 1968, she was a member of the Sisters of the Immaculate Heart of Mary, the religious community that runs the college. Using mixed media, including movies, slides, and recorded music, she tries to develop in her students an eye for the beauty to be found in contemporary jumbled "cityscapes." "My students are the greatest thing I've done," she has said.

Corita Kent was born in Fort Dodge, Iowa on November 20, 1918 to Robert Vincent and Edith (Sanders) Kent. When she was eighteen she joined the Institute of the Most Holy and Immaculate Heart of the Blessed Virgin Mary, a Roman Catholic community of teaching nuns, founded in Spain, that established its first American convent in Los Angeles in 1871. "Typical of the movies of a generation ago, Sister Mary Corita Kent joined . . . with no more tangible goal in mind than a vague certainty that 'I wanted to be a nun,' " a writer in *Newsweek* (December 25, 1967) reported. "Corita did not want to be a teacher but learned to be one."

In 1941, on receiving her B.A. degree at Immaculate Heart College, Corita, as she is often simply called, was assigned to teach at the order's elementary school for Indians in British Columbia, Canada. Five years later she returned to Los Angeles to join the faculty of Immaculate Heart College and study art at the University of Southern California, where she received an M.A. degree in 1951. She began doing silk screen prints in 1950 and in 1952 made the first print that she includes in her permanent catalog, "The Lord Is With Thee." Her early works, such as "At Cana of Galilee," "Fiat," "As a Cedar of Lebanon," "Christ and Mary," and "Visitation," were frankly religious in theme. In style, they were relatively representational, although avant-garde by liturgical standards. The figures of Jesus, Mary, Jacob, and others were discernible, but expressionistically so, as distorted configurations in patterns of color.

The first words in Corita's oeuvre appear, in slightly jumbled Gothic script, in the 1954 print

"Christ and Mary." Verbal messages again appear, in Roman letters, in "Word Picture: Gift of Tongues," a Pentecost print done in 1955, and "Let All the World Keep Holiday," a Christmas print done in the same year. The cartoon-like "Christ Calming the Storm" (1956) was filled with a 126-word message neatly scripted in contemporary liturgical Roman letters, and the title of "A Woman Clothed with the Sun" (1956) was scrawled, haphazard, as in a primitive wash. Calligraphic scratchings resembling those of Kenneth Patchen appear in some of her 1958 prints, in which representational figures become almost lost in abstraction. Conventional representations, most noticeably of doves, continued to populate her works, but the tendency toward abstract patterns as a matrix for words was reinforced during a year of study in Europe, in 1959-60.

"I started early putting words into my prints," Corita told Chris Braithwaite of *Newsweek* (December 4, 1967), "and the words just got bigger and bigger. I think my words gentle people who are afraid of art. People look for content in a work but the artist is concerned with form. When they look at my prints, people are satisfied with the content, but then they're tricked into looking at them as pictures."

To the cursory eye, words became dominant in Corita's serigraphs in the early 1960's, when she began quoting eclectically, from sources ranging from St. Bernard ("The Holy Spirit—the kiss of the mouth of God") through Albert Schweitzer ("There is so much coldness because we do not dare to be as cordial as we are") to the Beatles ("Love is here to stay, and that's enough"). Her favorite source was Ugo Betti, from whom she quoted such lines as "Each of us is the only person who can give the other what each of us wants: Peace," and "We don't ask the rose how much it has labored. We ask it simply to be a rose. And to be as different as it can from the artichoke." During the same period she began stealing the thunder of Madison Avenue with artistic puns on "Sunkist" and "Wonder Bread" in which citrus fruit and dots of many colors took on religious and humanistic relevance.

For the Vatican Pavilion at the 1964-65 World's Fair Corita executed a fifty-foot mural, and she designed a Christmas exhibit for the lobby of the IBM headquarters in New York City in 1966. Her work was exhibited in 150 shows at museums, galleries, and universities across the United States in 1966, and in December 1967 a major exhibition, of some 100 of her serigraphs, was held at the Morris Gallery in New York. Among the other galleries where she has had one-man shows is the Sala Gaspar in Barcelona, Spain.

Reproductions of Miss Kent's art were first put between covers in the small volume *Footnotes and Headlines: A Play-Pray Book* (United Church Press and Herder and Herder, 1967), a book of "mod" meditations for people who are either apathetic or antipathetic to traditional prayer books. Her second book was *Sister Corita* (Pilgrim Press, 1968), a giant boxed set of color print and poster reproductions with an eighty-page book containing essays by Miss Kent, Harvey Cox, the Protestant theologian, and Samuel A. Eisenstein, professor of English and creative writing at Los Angeles City College. In reviewing *Sister Corita* for the New York *Times* (November 8, 1968), Edward B. Fiske wrote: "As Sister Corita, the nun did for bread and wine what Andy Warhol did for tomato soup. . . . She is an artist with an exceptional talent for recognizing the eternal in the ordinary and celebrating it with bursts of brilliant colors and bold abstract shapes. She fills her works with blown-up bread wrappers ("Enriched Bread"), and mass-produced homilies ("Handle With Care!") and shouting beer ads ("gusto") and lets graffiti wander around her serigraphs like toy cars wound up and released on the kitchen floor. In the course of this, Corita has permeated the religious peace movement and the ecumenical world."

CORITA KENT

In "Art and Beauty in the Life of the Sister," her essay in *Sister Corita*, Miss Kent wrote: "Today is a question-making time for man, a time in which we have been forced to notice newly the uniqueness of people and things as they squirm out of categories and definitions. . . .Because man tended in our recent past to exaggerate the role of the rational to the neglect of the intuitive, it is now a relief to allow the intuitive to come into its own. . . . to be able not only to live with change and newness but even to help make it. . . . Today we are recovering from the false notion that 'separate from the world' means to avoid the beautiful and the human and thereby be more Christian."

In his essay in *Sister Corita*, Professor Eisenstein, who had attended a mixed-media "retreat" under Sister Corita, described the scene: "The walls of the discussion and activity room were plastered with Sister Corita's serigraphs and enormous sections of billboard pictures and ads, messages fractured and fragmented, analogues to the disjointed mass communications under the burden of which minds tend to become programmed to a very narrow range of response. When we are so surrounded by sounds, images, and admonitions, our capacity to absorb becomes overloaded and we may turn off. But within the barrage of trash, there is a saving remnant. The hard part is to separate it out. . . . In one serigraph, Sister Corita takes the advertising copy 'Enriched bread,' putting it above Gandhi's statement 'There are so many hungry people that God cannot appear to them except in the form of bread,' and creates a new whole. . . . Good words . . . acquire a new and fresh significance when they are consciously handled and regrouped by Sister Corita and the participants at the retreat."

"If Christ lived today," Eisenstein quoted Corita, "he might tell stories with film, not religious film, but just good commercial films. . . . He wouldn't be dressed up. He would speak to people on the grass, with the unwashed in their ordinary haunts. Only on rare occasions did he give a speech." She quoted a Father Germann: "We must sacramentalize in the midst of men of today. We must relocate the role of words, the inspired words, as a complement to nonverbal signs—celebrations. A simple presence is preferable to worn-out words. Men of today put doctrinal statements outside their lives. Religious education must be able to open people to respond to secular signs."

In his contribution to *Sister Corita,* Harvey Cox wrote: "In her own person Corita stands for a kind of festive involvement with the world. . . . She's right in there as far as peace, and racial justice, and the crisis in the nation is concerned. But it's got a kind of lilt to it. . . . Instead of being inundated by the countless messages from the mass media, she plays with them. . . . The joyful style which Sister Corita discovered is juxtaposition." Cox gave as an example of Corita's juxtaposition of the traditional with the contemporary her use of a familiar advertising message on her Christmas card: "He cared enough to send the very best." He concluded his appreciation by attributing to her and her work a "comic sensibility" that has become "man's last defense of the human against the absurd and the destructive."

The Sisters of the Immaculate Heart is a liberal community in an archdiocese headed by archconservative Francis Cardinal McIntyre. During and after the Second Vatican Council (1962-65) the community marched in the vanguard of the forces attempting to apply Pope John's message of reform and renewal to Roman Catholic life and institutions in Los Angeles. By threatening to withdraw its nuns from the school system, it forced the archdiocese to upgrade the quality of education in the parochial schools of Los Angeles. For itself, the community won the right to relax the rule requiring daily common prayer and to make its traditional garb optional. Sister Corita opted for her secular street clothing in 1967. "As artist, teacher, and woman," a writer for *Newsweek* (December 2, 1968) commented, "Corita has incarnated all the ebullience of those nuns seeking a freer, more flexible religious life."

In August 1968 Corita went to Boston, Massachusetts on sabbatical leave, and two months later she revealed that she had formally resigned from the Sisters of the Immaculate Heart of Mary. According to a Los Angeles *Times* dispatch datelined November 21, she told a reporter: "My reasons are very personal and very hard to explain. It seems to be the right thing for me to do now. I think I've kind of reached the point where I want to do a different thing." She said that she would remain on the faculty of Immaculate Heart College but did not know when she would return to the campus. For the present, she said, she had no plans other than working and studying with artists in Boston, where she has been living in the home of her close friend, Celia Hubbard, director of the Boltoph Group Art Gallery.

Permanent collections of work by Corita Kent are in the Victoria and Albert Museum in London, the Art Institute of Chicago, the Cincinnati Art Museum, the Library of Congress, the Metropolitan Museum of Art, the Museum of Modern Art, the Boston Museum of Fine Arts, the National Gallery of Art, the New York Public Library, the Philadelphia Museum of Art, the Virginia Museum of Fine Arts, the Bibliothèque Nationale in Paris, and the Los Angeles County Museum of Art, among other institutions. Her complete works to 1961 are in the collection of the Willis Gabriel family of San Bernadino, California.

Her commissions have included two catalog covers for the American Desk Manufacturing Company, record covers for Liberty Records, Christmas cards for the Museum of Modern Art and for Guild, Bascom & Bonfigli, Inc., book illustrations for Doubleday and Harper & Row, book jackets for Macmillan and the University of Texas Press, direction of exhibits for the World Council of Churches and the International Conference of Religion, Art, and Architecture, covers for *Newsweek, Saturday Evening Post,* and other magazines, and three commissions for the International Graphic Arts Society.

Corita Kent is a small, slender, blue-eyed woman who looks much younger than her age. She has been described as "dynamic" and "extraordinary," and writer and cartoonist James Stevenson has said of her: "She has life in a highly concentrated form, and when she laughs—which she does easily—the effect lasts a long time." Miss Kent numbers among her close friends Harvey Cox, artist Ben Shahn, and architect Buckminster Fuller. Her spirit might be summed up in two of the quotations she has used in her posters. One is from Rilke: "Do not believe that he who seeks to comfort you lives untroubled among the simple and great words that do you good. His life has had much difficulty and sorrow. Were it otherwise, he would never have been able to find those words." The other is translated from an old German proverb: "He who doesn't love wine, women and song remains a fool his whole life long."

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Apr. 27, 1927- Civil rights leader; singer
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CORETTA KING

Unbowed by grief and undaunted in her dedication to the civil rights and peace movements so eloquently championed by her late husband, Mrs. Coretta King has since his death shown herself to be an effective and forceful public figure in her own right. Although active behind the scenes for years, Mrs. King emerged into the public spotlight after Martin Luther King's assassination on April 4, 1968 to help bridge the void created by his sudden death. At that time her simple dignity and deep religious faith earned Dr. King's widow the sympathy and admiration of millions of persons around the world.

One of three children of Obie and Bernice Scott, Coretta Scott was born in Heiberger, Alabama on April 27, 1927. Her younger brother, Obie Leonard Scott, is now a Methodist minister and lives with his parents. Her sister, Edythe (Mrs. Arthur Bagley), two years older than she, who was the first full-time Negro student to live on campus at Antioch College, now lives in West Chester, Pennsylvania, where she teaches school.

Although the Scotts owned land that had been in the family since the Civil War, they were by no means well-off, especially during the Depression years. Coretta's father added to the income from his country store by hauling lumber, and her mother drove a school bus. Coretta herself had to earn money by hoeing and picking cotton. She has remembered that as a child she was something of a tomboy who often got into fights with playmates or her brother. He, however, recalled to Phyl Garland of *Ebony* (September 1968), "She always tried to excel in everything she did. And she made good marks."

Her first years of schooling were spent in a one-room schoolhouse in Heiberger. As she walked the five miles to that school each day she would see the white children ride by in a school bus, and that experience, among others, made her determined that someday she would be "treated as an equal." She obtained her secondary education in nearby Marion, Alabama, at the Lincoln School, a private missionary institution. There she had her first contact with college graduates—her teachers, both Negro and white—and she gradually became convinced that education provided the key to an escape from the narrow restrictions of her life. At the Lincoln School she studied piano and voice with Olive J. Williams, and she sang as leading soloist in many school musical productions.

After graduating first in a class of seventeen, Coretta Scott matriculated in 1945 at Antioch College in Yellow Springs, Ohio, where her sister had pioneered two years previously. She was granted a scholarship by the college's Race Relations Committee. Although Antioch had the reputation of being a bastion of liberalism, both Scott girls found that as "token" Negroes they fitted somewhat awkwardly into campus social life. (For that reason Edythe had left Antioch after two years and transferred to Ohio State University, where there was a larger Negro enrollment.) Majoring in education and music, Coretta took part in the college's trail-blazing work-study program. It appealed to her practical nature, since she felt that it made studies more meaningful if one could see how they related to earning a living. As part of the program she worked as a camp counselor, settlement house worker, library assistant, and nursery school attendant. Racial prejudice apparently caused no problems with any of those assignments, but when it came time for her to do her practice teaching, she was badly disillusioned. As a rule, Antioch students were assigned to the Yellow Springs public schools, but no Negro had ever taught there, and, consequently, Miss Scott was sent to the Antioch Demonstration School. Her protests were to no avail in changing the assignment.

Meanwhile, Miss Scott was concentrating much of her energy on her musical interests, adding violin training to her voice and piano studies. She sang in the Antioch choir and was a soloist with the Second Baptist Church in Springfield, Ohio, where she made her concert debut in 1948. By the time she graduated in June 1951 she had decided not to become a teacher but to continue her music studies. That fall she entered the New England Conservatory of Music in Boston with a fellowship from the Jessie Smith Noyes Fund. Since the fellowship barely covered tuition, to eke out a living Miss Scott worked part-time as a mail order clerk and cleaned for a Beacon Hill family who provided her with breakfast and a place to sleep. Much of the time she subsisted on a diet of Graham crackers, peanut butter, and fruit. After the first year her financial condition improved when she began receiving aid from the State of Alabama provided for Negro students not allowed in the state's white institutions. At the conservatory, she studied voice with the late Marie Sundelius, a former Metropolitan Opera singer, and sang with the Conservatory Chorus and the Old South Choir. She gave the première performance at the conservatory of *Motivos de Son,* a song cycle by the Cuban composer Amadeo Roldán.

While studying in Boston, Coretta Scott was introduced to a brilliant young Atlanta minister named Martin Luther King Jr., who was doing graduate work in philosophy at Boston University. On their first date King reportedly told her, "You're everything I'm looking for in a wife," and on later dates he often confided to her his hopes for helping his race and humanity. Realizing that their goals in life were remarkably similar, Coretta decided to give up her career for marriage. The couple were wed on June 18, 1953 in a ceremony presided over by the Rev. Martin Luther King Sr. and held in the garden of the Scott's home in Heiberger.

After Martin Luther King Jr. completed his program for the Ph.D. degree and Mrs. King graduated from the New England Conservatory, the couple moved back to the South, where in September 1954 Dr. King became pastor of the Drexel Avenue Baptist Church in Montgomery, Alabama. A little over a year later, the Montgomery bus boycott first attracted public attention to the young minister's nonviolent civil rights crusade, and in 1957 he became head of the Southern Christian Leadership Conference. In 1960 the Kings moved to Atlanta where Dr. King shared the pastorate of the Ebenezer Baptist Church with his father. Meanwhile, Coretta King devoted herself to housekeeping and raising their growing family: Yolanda Denise ("Yoki"), born in 1955; Martin Luther 3d, born in 1957; Dexter Scott, born in 1961; and Bernice Albertine, born in 1963. With her husband away much of the time her responsibility for the family increased, and from the moment when a bomb was thrown at the King residence in 1956, she lived with the awareness that her husband and those around him were always in danger. In an article that appeared in the June 1964 issue of *Good Housekeeping*, Mrs. King wrote: "People constantly ask Martin and me how we can hope to raise normal, healthy and happy children, living as we do on the edge of danger and uncertainty. I can only answer that we have faith in God and that we try to be good parents."

According to Coretta King's long-time friend and accompanist Xernona B. Clayton, she "never missed a convention or an important meeting or anything her husband asked her to do." Over the years she walked beside him in marches and fulfilled the speaking engagements that he found himself unable to keep. In 1959 she toured Europe and Asia with him and sang before many groups in India. In December 1964, when he was presented with the Nobel Peace Prize in Oslo, she was at his side. Yet Mrs. King found time for activities not directly connected with her husband. In 1962 she taught voice in the music department of the Morris Brown College in Atlanta. Long active in the peace movement, she was a Women's Strike for Peace delegate at the seventeen-nation Disarmament Conference held in Geneva, Switzerland in 1962. Since 1964 Mrs. King has performed over thirty "freedom concerts," in which she lectures, recites poetry, and sings to illustrate the history of the civil rights movement. The considerable profits so far realized by the concerts have been contributed to the Southern Christian Leadership Conference.

Mrs. King's faith was put to its supreme test by her husband's assassination in Memphis, Tennessee on April 4, 1968. Containing her grief with quiet courage and self-control, she greeted mourners and fulfilled her husband's engagements. Over the days and weeks that followed, the public came to view her as a new standard-bearer of Dr. King's gospel of nonviolent social change. The day before her husband's funeral Mrs. King took his place at the head of the march of striking Memphis garbage collectors whose grievances had brought King to the city where he met his death. In speaking for her husband, Mrs. King at first drew upon his words as much as possible. At a peace rally in New York City in April 1968, for example, she composed her speech from notes he had left. Soon, however, she began to speak in her own words. When, on Solidarity Day, June 19, 1968, she fulfilled her husband's last appointment by speaking before the Poor People's Campaign at the Lincoln Memorial in Washington, she called upon American women "to unite and form a solid block of women power to fight the three great evils of racism, poverty, and war."

Early in January 1969 Coretta King announced plans for the creation of a Martin Luther King Jr. Memorial in Atlanta. It will include a reconstruction of his birthplace, his grave site, a park, a library, a museum, and an institute of non-violent social change and Afro-American studies. Later that month she visited Europe on her way to India, where she accepted the Nehru Award for International Understanding granted to Dr. King the year before. While in Italy, Mrs. King visited Milan and Verona, accepting the Saint Valentine Award in her husband's behalf. In Rome she had a special audience with Pope Paul VI. In New Delhi Mrs. King announced that half of the prize money of 100,000 rupees ($13,000) would be used to carry on the American civil rights crusade of her slain husband and the other half would endow a fellowship for a Harijan (untouchable) student from India at the King Memorial institute in Atlanta. While visiting Great Britain in March 1969 to raise funds for the Martin Luther King Foundation of Britain, Mrs. King preached at St. Paul's Cathedral in London, probably the first woman ever to speak from its pulpit. Since King's death she has made several concert appearances with the Washington (D.C.) National Symphony as narrator of Aaron Copland's *A Lincoln Portrait*. When she appeared at Philharmonic Hall on February 16, 1969 Theodore Strongin of the New York *Times* (February 17) noted that she spoke "clearly, simply and with carefully directed but not at all stagy intensity."

Not long after her husband's death Mrs. King was named to the boards of directors of the National Organization for Women and the Southern Christian Leadership Conference. She is also a member of the National Council of Negro Women, the Women's International League for Peace and Freedom, the Women's Strike for Peace, Links, Inc., and the United Church Women. She serves as a sponsor of the Sane Nuclear Policy Committee, the Committee on Responsibility, Inc., and the Margaret Sanger Memorial Foundation. In her late husband's church, the Ebenezer Baptist Church, she is a member of the choir and president of the Courtesy Guild and the Young Women's Fellowship. She has often appeared on the Gallup Poll list of most admired women, and in 1968 she was named Woman of the Year by the National Association of Television and Radio Announcers.

Perhaps because of her belief in nonviolence Coretta King showed little interest in the capture and punishment of her husband's killer. However, after James Earl Ray was convicted of the murder and sentenced to ninety-nine years in prison in March 1969, Mrs. King stated her belief that the assassination was the result of a conspiracy and expressed the hope that the search for the conspirators would go on. Reportedly her husband's will left her only their modest Atlanta house and about $5,000, but she is also to receive income from a $50,000 insurance policy that Harry Belafonte, a close family friend, took out on King's life. She was reported to have signed a $500,000 contract with Holt, Rinehart & Winston for *My Life With Martin Luther King, Jr.* (1969), which Marshall Frady (Washington *Post's Book World*, September 28, 1969) called "a calm, gentle and graceful sequence of reminiscences and reflections." A handsome woman of great personal dignity and quiet strength, Mrs. King in the days following the Memphis tragedy came to be called "a black Madonna" by the press.

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KITTIKACHORN, THANOM

Aug. 11, 1911- Premier of Thailand
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Premier Thanom Kittikachorn of Thailand is determined that his nation shall remain aligned with the United States, never to fall into the Communist orbit. A career soldier, Field Marshal Kittikachorn first served as Premier of Thailand in 1958, following a military coup aimed at halting the country's drift toward Communism. He became Premier for a second time in December 1963, when he succeeded the late Field Marshal Sarit Thanarat, and he was reappointed in March 1969 under Thailand's new Constitution, which ended more than a decade of martial law.

THANOM KITTIKACHORN

Thailand—whose name means "land of the free" —is a country with an estimated 1968 population of 34,430,000. Located some 100 miles south of China, it is bounded by Burma, Laos, Cambodia, and Malaysia. Except for the Japanese occupation in World II, Thailand has remained free from foreign domination through the centuries. Although Thailand has been a constitutional monarchy since 1932, it has for some time been plagued by political instability and has had eleven governments since 1944. The "rice bowl of Southeast Asia," Thailand is somewhat more prosperous than its neighbors, despite persistent poverty, especially in the northeastern region where Chinese-inspired guerrillas have been active. Since becoming Premier, Kittikachorn has made some progress toward promoting political stability, eliminating corruption, and alleviating poverty. At the same time he has taken firm steps to defeat leftist insurgents, a goal that he hopes to achieve without the direct intervention of American combat troops.

Thanom Kittikachorn—whose family name means "widespread reputation"—was born on August 11, 1911 in a rural village in the province of Tak in northwestern Thailand, some 240 miles from Bangkok, the nation's capital. According to one source, his father was a noncommissioned officer; according to another, a civil servant. Kittikachorn obtained his primary education at the Wat Kokplu School in Tak. Destined from childhood for a military career, he was sent in 1920 to Bangkok for study at the Royal Thai Military Academy, which included an uncle of his among its staff members. After graduating from the academy in 1929 he served for a year as a sub-lieutenant in the third battalion of the Eighth Infantry Regiment, stationed in the province of Chiengmai.

For the next two decades Kittikachorn rose steadily through the ranks, as he divided his time between schooling and service in the field. From 1931 to 1933 he was a student officer with the Military Survey School, and in 1934-35 he was on the staff of the planning section of the Military Survey Department in Bangkok. Promoted to lieutenant, he was transferred in 1935 to the military education department at the Royal Thai Military Academy, where he served from 1936 to 1938 as an instructor in military science.

In 1938 Kittikachorn was promoted to captain and became a student officer at the Infantry School, and from 1939 to 1941 he was again an instructor in the military education department of the Royal Military Academy. He saw active service in 1941, when as a field officer he engaged in military campaigns in the Shan States. In 1943 he was promoted to major, and in the following year he advanced to lieutenant colonel. He returned to the military academy as an instructor in 1944 and taught in the school's technical branch in 1946-47.

In 1947 Kittikachorn was given command of the 21st Infantry Regiment, and in the following year, after his promotion to colonel, he became commanding officer of the 11th Infantry Regiment. He served as deputy commander of the First Infantry Division in 1949-50 and as commander of the division in 1950-51. Promoted to major general in 1951, Kittikachorn was appointed deputy commanding general of the First Army. He occupied that post until September 1954 when he was named commanding general—a position of considerable authority, since the First Army exercised control over the vital area surrounding Bangkok. In 1955 he was promoted to lieutenant general and became a staff member of the Defense College.

On the governmental level, Kittikachorn became a member of the national House of Representatives in 1951. He was deputy minister of cooperatives from April 1956 until his appointment, a year later, as deputy minister of defense. In August 1957 he was named assistant commander in chief of the Royal Thai Army, serving under the commander in chief, Field Marshal Sarit Thanarat, his mentor and personal friend. When in September 1957 Sarit overthrew the government of Field Marshal Pibul Songgram in a military coup d'etat, Kittikachorn, who had played a key role in the coup, became Defense Minister in the provisional Cabinet of Premier Pote Sarasin.

One of the chief factors behind Field Marshal Sarit's coup had been the tendency of the preceding government to drift away from alignment with the United States and to seek accommodation with Communist China. In the national elections held on December 16, 1957, the Unionist party, a mildly socialist party that supported Sarit, won a plurality, obtaining forty-five of the 160 contested seats in the House of Representatives. Shortly afterward, the Unionists joined forces with some thirty former supporters of Pibul and with 123 representatives appointed by the military junta to form the National Socialist party, which gained control of the parliament. On December 25, 1957 the National Socialist party selected Kittikachorn as candidate for Premier, after the interim Premier, Pote Sarasin, had declined nomination. King Bhumibol Adulyadej officially appointed Kittikachorn as Premier on January 1, 1958.

Although Kittikachorn was not known to the general public, he had built a reputation as a reliable soldier, whose name was not connected with any scandals. Politically he was regarded as a "mild middle-of-the-roader." Reluctant to accept the office of Premier, Kittikachorn said after his appointment: "I'm unprepared to take up the premiership but cannot refuse because it is a call to duty. Besides, this appointment demands someone well versed in foreign affairs, and I'm not. I cannot even speak English well enough to express myself. I'm afraid that my cherished reputation, which I built by long years of conscientious work in the army, may be ruined in politics."

Kittikachorn retained the Defense Ministry for himself and designated the highly respected Prince Wan Waithayakon and two other noted statesmen as Vice-Premiers in the new Cabinet, which according to the New York *Times* (January 3, 1958) was "heavily sprinkled with military officers" and had "a definite pro-West, anti-Communist leaning." On January 4, 1958, in his first interview after taking office, Kittikachorn reaffirmed his nation's alignment with the West. Declaring his government "100 percent anti-Communist," the Premier said: "There is no change in Thailand's foreign policy of adhering to the ideals and aims of the United Nations and the Southeast Asia Treaty Organization." He declared that his nation was taking steps to prevent Chinese Communist infiltration. An editorial in the New York *Times* (January 6, 1958) called Kittikachorn's statement "clear and independent thinking," and the New York *Herald Tribune* (January 10, 1958) editorialized that "it is good to know that the 'Land of the Free' is determined to remain so."

Within less than a year, however, Kittikachorn's government, torn by battling political factions, collapsed. On October 20, 1958 he and his Cabinet resigned, and on the same day Field Marshal Sarit—who had retained the post of Supreme Commander of the armed forces—seized power again in a bloodless coup. Sarit's new Revolutionary party, organized "in the name of the people" and comprising key members of the army, navy, air force, police, and civil service, instituted martial law, abrogated the constitution, and announced that the country would be ruled from army headquarters. Sarit took over as Premier, and Kittikachorn, who had been promoted to general in 1958, became First Deputy Premier in the new Cabinet, which was formed on February 10, 1959. He also continued to serve as Defense Minister and became Deputy Supreme Commander of the armed forces.

Because of Sarit's ill health, Kittikachorn occasionally acted as Premier and as the country's leading spokesman. In an interview in April 1959 he called upon the United States to grant Thailand increased economic aid. Defending the military regime, Kittikachorn said in 1960, as quoted in the New York *Times Magazine* (January 3, 1965): "Other countries have had martial law for years. Nobody is suffering because of it."

On December 8, 1963 Sarit died, and on the following day Kittikachorn was named Premier and Supreme Commander of the armed forces. Although foreign observers were at first skeptical, he obtained backing of the armed forces, and he also had a competent civil service behind him. His new Cabinet, formed on December 11, 1963, was essentially the same as that of his predecessor, and he pledged to follow Sarit's policies "in every detail, both external and internal." Early in 1964 Kittikachorn, who continued to serve as Defense Minister in the Cabinet, was also named field marshal, admiral of the fleet, and marshal of the air force.

Soon after becoming Premier, Kittikachorn launched a crusade against corruption. He resigned from posts he held in commercial firms and urged his Cabinet ministers to do likewise. He abolished percentages and commissions in awarding government building contracts and reduced government expenses by shelving projects found nonessential. To reduce dishonesty among civil servants, he increased salaries and instituted special training courses to impress upon government workers the need for integrity. He also gave the press more freedom to expose corruption in government. He aroused the ire of some followers of his predecessor when he took steps to recover government funds from the estate of Sarit Thanarat, following revelations that the late Premier had amassed a fortune of almost $30,000,000 while governing Thailand.

Meanwhile Kittikachorn aligned Thailand more and more with the United States, a policy that infuriated Communist China, whose spokesmen indicated that Thailand was ripe for a "war of national liberation." Despite a deficit in foreign trade, Thailand experienced industrial growth and increased agricultural production. His popularity among his countrymen steadily increased, and threats to the stability of his government subsided.

In February 1965 Communist China announced that a "Thailand Patriotic Front" had been formed to overthrow the government and eradicate American influence in that country. Communist guerrillas stepped up their activities during 1965, particularly in Thailand's impoverished northeastern region, and on the heavily forested Kra Isthmus in the south. In response, Kittikachorn sent troops and special police to cope with the guerrillas. Special community-developed units, known as People's Assistance Teams, were set up in remote areas to improve living standards and gain the people's confidence. Kittikachorn earmarked more than two-thirds of the annual $60,000,000 United States economic aid package for the impoverished areas. By January 1968 Thai and American observers reported that guerrilla activity had sharply declined.

Promulgated in June 1968, Thailand's new constitution vested sovereign power in the people, to be exercised by the King through Parliament, which consists of an appointed Senate and a popularly elected House of Representatives. On February 10, 1969 the people of Thailand, for the first time in eleven years, took part in a general election. The Premier's party, now known as the United Thai People's party, won a plurality, with seventy-five of the 219 seats in the House of Representatives. The Democratic party, its nearest rival, obtained fifty-six seats. The other eighty-eight seats were scattered among candidates of five smaller parties and independents, most of them receptive to Kittikachorn's policies. On March 11, 1969 the King reappointed Kittikachorn as Premier.

Under a military assistance pact, some United States soldiers had been stationed in Thailand since September 1950, as trainers and advisers. In 1960 the Americans in Thailand numbered only 500, but in 1962, when neighboring Laos seemed on the verge of being taken over by Communist Pathet Lao forces, their number was increased to 8,000. With the escalation of the Vietnam war the number of American troops in Thailand further increased, reaching 25,000 by 1965, when the United States began to bomb North Vietnam from Thai bases. By the summer of 1969, almost 50,000 U.S. servicemen were stationed in the country.

In August 1969 contents of a secret military contingency plan, negotiated in 1965 between the United States and Thailand, were made public. Under its provisions, United States troops sent to that country to resist outside aggression would be placed under Thai command. To reassure Americans that no United States troops would be asked to fight domestic insurgents, a spokesman for Kittikachorn declared that "Thailand is not going to be another Vietnam." When in September 1969 the United States government announced that a substantial number of American troops would be withdrawn from Vietnam, Kittikachorn declared that Thailand's 12,000-man force would remain in that country. Having been assured by President Richard M. Nixon that the United States would continue to meet its commitments, he also indicated that he expected American forces stationed in Thailand to be reduced when they were no longer needed for the security of Southeast Asia.

Over the years, Kittikachorn has traveled throughout the world, and he has made several trips to the United States. In 1951 he embarked on a military study tour to Europe, the United States, Japan, and Korea. In 1953 he served on the United Nations Military Armistice Commission in Korea, and in the following year attended the first SEATO meeting in Manila. He has headed goodwill missions to a number of countries including Taiwan, Korea, Burma, Indonesia, New Zealand, Australia, the Philippines, Laos, and Malaysia. In 1966 he attended the Manila Summit Conference. Kittikachorn became a rector of Thammasat University in Bangkok in 1959. Since 1961 he has been a special aide-de-camp to the King of Thailand. He has served as president of the Thailand Korean War Veterans Association.

On March 14, 1931 Thanom Kittikachorn married Chongkol Krabuanyuth (now Thanpuying Chongkol Kittikachorn), the daughter of an army major. They have two sons, Major Narong Kittikachorn and Captain Yuthapongse Kittikachorn; and four daughters, Nongnarth Phenchart, Nongnuth Jirapongse, Songsuda Kittikachorn, and Songsamorn Kochaseni. A stocky, round-faced man with a ready smile, Kittikachorn is mild-mannered, courteous, amiable, and a good listener. He dresses well and walks with a military bearing. The Premier relaxes at his beach house, some seventy miles from the capital, where he sometimes performs the Ramwong, a traditional Siamese dance. According to the New York *Times* (August 26, 1969), "Unlike his predecessor and political mentor, Marshal Sarit who became a millionaire many times over while in office, Premier Thanom leads a modest life. Even his opponents say that he is honest."

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The presidency of Elizabeth D. Koontz in 1968-69 signaled a sharp turn toward liberal activism in the traditionally conservative and rural-oriented National Education Association, the largest organization of teachers in the United States and the largest professional organization of any kind in the world. Mrs. Koontz, for many years on the staff of the Price Junior-Senior High School in Salisbury, North Carolina as a special education teacher, believes that the century-old N.E.A. must lead the fight for needed change in public schools or be displaced by younger, more militant rivals, most notably the American Federation of Teachers-A.F.L.-C.I.O. Accordingly, she made "teacher power" the rallying cry of her administration, urging the 1,000,000 elementary and secondary teachers who belong to the N.E.A. to organize, agitate, and, as a last resort, to strike for their grievances, because "communities recognize power and we must recognize the facts of life." "We can be concerned about our kids—and well-paid at the same time," she has said. "And we're not going to get able young people into teaching unless we improve conditions. All we're saying is that if the schools belong to the people, the people must act like it and support them." Mrs. Koontz's one-year term as president of the N.E.A. began on July 6, 1968 but was cut short when she became director of the Women's Bureau of the Labor Department in January 1969. Mrs. Koontz, who was the first major Negro appointee of the Nixon Administration, has described her primary responsibility as promoting "the employability of women and equal opportunities for women."

The youngest of seven children, Elizabeth Duncan, now Mrs. Harry Koontz, was born in Salisbury, North Carolina on June 3, 1919 to Samuel E. and Lena Bell (Jordan) Duncan. Her father, who died when she was a child, was principal of Dunbar High School in East Spencer, North Carolina, about two miles from Salisbury. Her mother, who died in 1967, was a teacher in the Dunbar Elementary School. Mrs. Koontz has one sister, Julia, who is registrar-treasurer of Livingstone College in Salisbury. Her brother John, a lawyer, has served as a city commissioner of Washington, D.C. and as special assistant on urban affairs to Secretary of the Interior Stewart Udall in the Johnson administration. A second brother is a college instructor, a third is an elementary school principal, and a fourth works in the United States Veterans Hospital in Salisbury. The oldest brother, Samuel, was president of Livingstone College for ten years, until his death in July 1968.

Livingstone College, the center of Negro cultural and religious life in Salisbury, is a college and seminary of the African Methodist Episcopal Zion Church. When Elizabeth Duncan was growing up, a succession of poor students and seminarians from the college, "adopted" by Mrs. Duncan, were boarders in the Duncan household. "We were taught as early as I can recall to share and to help each other," Elizabeth Duncan recalled of her early home life for Fern Marja Eckman of the New York *Post* (July 27, 1968). She also recalled that the weekly chores, posted on a kitchen cabinet, were performed with vigor: "We put away the dishes by tossing them across the kitchen. The worst thing you could do was not catch." Miss Duncan learned to catch well, and the practice carried over into athletics. "I played basketball and a little football and baseball in the vacant lot," she told Mrs. Eckman. "Sam started me out on tennis early. I was a tomboy."

When Elizabeth Duncan entered elementary school, at the age of four, she was already able to read and write. "At home," she related in the *Post* interview, "my mother taught some adults who couldn't read. I remember that when I was in about the third grade there was a young man. . . . She'd go back and check the bread she was baking or the roast she was cooking, and she'd tell me to listen to him while she was gone. He was so eager and so pleased with himself whenever he did well. I think it was then I decided to be a teacher."

At nine Miss Duncan became junior church secretary of the local A.M.E. Zion Church, and at Price High School in Salisbury she was salutatorian of her class. Upon graduation from high school, in 1935, she entered Livingstone College, where she studied English and elementary education. After receiving her B.A. degree, in 1938, she was hired by the Hartnett County Training School, a twelve-grade Negro school in the small lumber town of Dunn, North Carolina. There she was assigned to teach a special education class of sorts, a group of children who had not been able to keep pace with their peers in regular classes. She described the class in the New York *Post* interview as "the kind of class that should never be given to beginning teachers but always is," adding: "I resented the fact that people felt these children couldn't learn. But it was a challenge to me. I'd seen my mother work with illiterates and I'd seen them learn. I guess we were all sort of taught to take up for the underdog."

Alice Currie Harding, after interviewing the N.E.A. president, wrote in *Today's Education* (September 1968): "She remembers that when she was a beginning teacher, the general custom was to assign all exceptional children who couldn't be accomodated in regular classes, whether their handicaps were mental or physical, to 'opportunity classes.' According to Mrs. Koontz, all support for these classes came from local funds. The opportunity class teachers were not specially trained to deal with handicapped children, though they were usually people with a motherly, protective instinct and with a gift for teaching handicrafts. Handicrafts were most important, Mrs. Koontz explains, because in those days nobody explored the potential of an apparently handicapped child, and therefore almost his only chance of becoming self-sufficient lay in mastering a handicraft. She says that today, on the other hand, special educaion tries to provide for every handicapped child the particular education that will enable him to realize his full potential. It has federal, state, and local support. The specially prepared teachers know that many deficiencies are correctable—that nutrition, training, and a learning environment can cause an IQ score to change, for instance."

According to a report in *Time* (July 12, 1968), Elizabeth Duncan was fired from her post at the Hartnett County Training School in 1940 for instigating a protest against the exorbitant rates that teachers were charged in a boardinghouse owned by the school. From Dunn she went to Atlanta (Georgia) University to do graduate work in elementary education. She took her M.A. degree at Atlanta in 1941, and later she did graduate work in elementary education at Columbia and Indiana universities and in special education at North Carolina State College at Durham.

Elizabeth Duncan taught at the Aggrey Memorial School in Landis, North Carolina in 1941-42 and then at tho Fourteenth Street School in Winston-Salem, North Carolina for three years. Both schools are all-Negro. She joined the faculty of Price Junior-Senior High School in Salisbury, also a black school, in 1945, and she became the special education teacher there twelve years later, when a formal class was established for thirteen-to-sixteen-year-old slow learners and disadvantaged or "educable mentally retarded" children. On November 26, 1947 Miss Duncan married Harry L. Koontz, who is athletic director and mathematics instructor at Dunbar High School in nearby East Spencer.

Mrs. Koontz has been active in National Education Association affairs since 1952, when the association's North Carolina chapter modified its traditional racial policy, which had excluded blacks from any participation whatever. The North Carolina Negro Teachers Association was admitted to the N.E.A. as an affiliate of the all-white North Carolina Education Association, and the word "Negro" was dropped from its title. Mrs. Koontz's first positions were on the local level, in the N.C.T.A.'s Salisbury unit, where she served as president, executive board member, and chairman of the constitution committee. She became president of the N.C.T.A.'s Association of Classroom Teachers in 1959 and served for two terms, until 1963.

Meanwhile Mrs. Koontz had begun to move into positions of responsibility in the national organization. Between 1961 and 1964 she served successively as secretary and vice-president of the N.E.A.'s Department of Classroom Teachers, and in 1965-66 she was president of the department. Elected president of the association in July 1967, she took office a year later, at the N.E.A.'s 106th annual convention, held in Dallas, Texas.

In her inaugural address, Mrs. Koontz declared an end to the time when teachers would meekly accept the status of "second-class citizens." "This nation recognizes . . . power," she said. "It does not yet recognize that teachers have as much right as anyone else to use power. We must use power well . . . the right amount to do the job. . . . But let it be clearly understood, we will use our power . . . [to] remove every imposed restriction that interferes with the full exercise of professional civic and human rights of educators everywhere." Among the conditions that "must go" she listed lack of job and retirement security, contracts that protect the community but not the teacher, an inadequate share in educational decision-making and policy determination, and insufficient financing for the job to be done.

ELIZABETH D. KOONTZ

In her speeches during the rest of 1968, Mrs. Koontz called on teachers to join together to ease racial tensions in the schools and to change moldering educational bureaucracies, outmoded methods and curricula, and inadequate budgets, including those for teachers' salaries. Since 1939 the average mean salary of public school teachers in the ten largest cities in the United States has increased only 39.4 percent in real terms, while per capita income in the United States over the same period has risen 114.2 percent. Despite that inequity, there were only thirty-five work stoppages by American teachers in the entire decade between 1956 and 1966, and those were staged under such euphemisms as "professional days," "teachers' meetings," "withdrawals of service," and "temporary resignations." In 1967-68 the number jumped to 100, and teachers began to refer to the walkouts candidly as "strikes." Between 300 and 400 teacher strikes were expected throughout the United States in 1968-69. "We should have spoken out sooner." Mrs. Koontz has observed, as quoted in *Look* (September 3, 1968). "The public rendered us sterile. We never talked about salaries, even though every other profession was demanding more money. Education was left way behind because those who should have been fighting for education were told it was less than professional to do so. Then we teachers were blamed for bad schools because we remained silent."

Speaking at a Kiwanis Club luncheon in Washington, D.C. on September 5, 1968, Mrs. Koontz predicted that "we are going to hear more about teacher strikes, walkouts, and school interruptions" in the future. Aside from the money, she explained, as quoted in the Washington *Post* (September 6, 1968), teachers are provoked to "overt action" because "we are not carrying out the philosophy we state that every child is entitled to the education he is able to take. Every time we ignore this, we are making more problems for ourselves." Educators, she said, are asking for negotiated settlements assuring them involvement in decision-making. School curricula reflecting the wishes of parents and others, without the collaboration of teachers, is bound to ignore the needs of some students, she pointed out, giving as an example the common parental demand that certain courses required by colleges be included: "What about the students who are not going to college? The teachers are caught in the middle of these pressures. . . . Teachers are taking a stand for children, and we hope this affluent nation will take a stand and give priority and support to education. Then we'll take the responsibility of giving back competent performance and a dedicated attitude in the students."

The N.E.A.'s chief competitor for teacher membership is the American Federation of Teachers, whose New York affiliate, the United Federation of Teachers, came to national attention in the controversy over decentralization in the Ocean Hill-Brownsville district of Brooklyn. While endorsing decentralization in theory, U.F.T. officials in 1968 charged that decentralization as practiced in the Brooklyn school district threatened the job security of teachers. When the union struck the New York City school system to protest the policies of the Ocean Hill-Brownsville governing board in September 1968, Mrs. Koontz called the dispute "a major national issue," explaining: "The schools in big cities of this country are being strangled by bureaucracy and red tape. They are dying from an elephantiasis of school board and central office control." As quoted in the New York *Times* (September 24, 1968), she gave general implicit support of the decentralists when she urged "that their rightful share of authority and responsibility" be returned "to the individual schools and to the separate publics they serve," but she stopped short of taking sides in the specific dispute. "The local A.F.L.-C.I.O. teachers union [in New York] is frankly in enough difficulty without N.E.A. breathing down its neck in its home territory," she said. "In all this mad scramble for power and influence within the adult community," she went on, "the forgotten element is the American child . . . who is completely lost in our fight for control of other things." She expressed the hope that "the current chaos in New York will cause us to accelerate programs to prevent recurrence" and announced that the N.E.A. would work on a program aimed at bringing "unity between community and teachers in these urban school districts."

Governor Terry Sanford of North Carolina named Mrs. Koontz to his Commission on the Status of Women in 1962, and President Lyndon B. Johnson appointed her to the National Advisory Council on the Education of Disadvantaged Children in 1965. She is a member of the N.E.A. Council for Exceptional Children, the National Association for Retarded Children, the North Carolina Association for Retarded Children, the editorial board of *Education Digest,* the North Carolina Council on Human Relations, the Negro Civil League of Rowan County, North Carolina, and the board of directors of the Sex Information and Education Council. April 18, 1967 was officially designated "Libby Koontz Day" in Salisbury, North Carolina, and Mrs. Koontz has received an honorary degree from Livingstone College and the Distinguished Teacher Award of the Civitan Club in Salisbury, among other honors.

Mrs. Koontz contributes articles to publications in her field, and in 1968 she reported that she was working on a filmstrip tentatively titled "The Black Man—American Citizen." She has served on the faculty of the summer school of Livingstone College. In recent years her work has kept her constantly traveling, giving speeches, conducting seminars, and attending conferences throughout the United States and abroad. She has three wigs, because, as she has explained, "[beauty parlor] operators in some of the towns I talk in don't know how to treat Negro hair."

Although she has to be away a great deal, Mrs. Koontz still considers home the five-room yellow brick house across the street from the old Duncan home, where her sister, Julia, still lives. Childless in her marriage, Libby Koontz treats her students almost as offspring, keeping in touch with them by mail when she is traveling. Quentin Woodward Jr., a graduate of J. C. Price High School, remembers her for "her gentleness, concern, patience, and devotion to all those whom she instructed." Another observer has spoken of her "fierce" commitment to the young, and Mrs. Koontz herself talks of the "exhilaration" she feels when she succeeds in drawing out a culturally disoriented student erroneously categorized as "mentally retarded."

A soft-spoken woman, five feet six and a-half inches tall and weighing 150 pounds, Elizabeth D. Koontz has a beauty that has been called "Junoesque." She has been described as the possessor of an "easy competence," a "serene self-confidence," and enough charm "to coax honey from a bee." One of her predecessors in the N.E.A. presidency has noted that she has "a way of talking about the real issues that makes it difficult for even the most conservative members to object to." "She's terribly popular," another N.E.A. associate has said of her—"a warm, gracious, delightful human being who turns people on." Others who know her have remarked on her combination of shrewdness and unpretentiousness, toughness, and tact. Mrs. Koontz enjoys hunting, fishing, tennis, bridge, basketball, and crossword puzzles, but her favorite diversion is reading. She is a Democrat and a member of the Zeta Phi Beta sorority, and she remains active in Episcopal Church affairs.

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KOPAL, ZDENĚK

Apr. 4, 1914- Astronomer; university professor
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Since 1958 the Czech-born American Astronomer Dr. Zdeněk Kopal has directed a photographic survey of the moon at the Pic du Midi Observatory in the French Pyrenees, obtaining data for United States Air Force cartographers who are constructing a scale map for the first lunar exploration. Kopal has carried on that project, which is funded by the United States, with an international team of astronomers working in cooperation with the Victoria University of Manchester, England, where he has headed the astronomy department since 1951. One of the world's leading authorities on the moon, Kopal has published some 200 original papers and has served as a consultant on many aspects of the American space program.

Zdeněk Kopal was born on April 4, 1914 in Litomyšl, Bohemia, then part of the Austro-Hungarian Empire and after 1918 a part of Czechoslovakia. He is the younger son of Josef Kopal, a professor of romance philology at Charles University in Prague, and Ludmila Kopal. His brother Milos was killed in a skiing accident in 1948. After completing his secondary education at a Gymnasium in the Prague suburb of Smíchov, Kopal matriculated at Charles University, where he obtained his B.S. degree in 1934. Continuing at the university as a graduate student in astronomy, he participated in the solar eclipse expedition to Japan in 1936 and then obtained his D.Sc. degree in 1937. On a Denis fellowship Kopal went to Cambridge University in 1938 and on an Agassiz fellowship attended Harvard University in 1939-40.

In 1940 Kopal was appointed to the Harvard University faculty where he served until 1948 as a lecturer and as a research associate at the Harvard College Observatory. In 1942 he was invited to join the electrical engineering department at the Massachusetts Institute of Technology, and for the next five years he taught at Harvard and MIT simultaneously. Appointed a research associate in applied mathematics at MIT in 1945, he was assigned to the computing section of the center of analysis, a division within the electrical engineering department. In 1948 he was appointed an associate professor in applied mathematics at MIT. During the 1940's Kopal made significant contributions to the theory of light curves and explored methods for using numerical analysis in solving astronomical problems. He studied eclipsing variables, investigated the limitations of linearized theory in supersonic flow, and constructed tables to explain supersonic flow around cones. During World War II he was a civilian with the United States Navy in charge of the computation of the Navy's ballistic tables.

In 1951 Kopal left MIT to become a professor of astronomy and head of the astronomy department at the Victorian University of Manchester, England, where he has remained to date. There he started a pictorial lunar survey in 1957, but the next year the scope of that program was expanded when the United States Air Force initiated a crash program to draw the first detailed contour map of the moon. With the aid of United States government funds, the Manchester scientists headed by Dr. Kopal began to work with astronomers at the Pic du Midi Observatory in the French Pyrenees in a large-scale program of systematic lunar photography to collect data for the United States moon-mappers. The Pic du Midi Observatory, 9,400 feet above sea level, provided the researchers with excellent conditions for observation because of the atmospheric transparency and visual steadiness at that altitude. The astronomers began taking thousands of photographs with a 35mm. moving picture camera through a twenty-four inch refracting telescope. At first they had to take overlapping photographs of sections of the moon's surface, but by late 1960 they began using a camera that could scan the entire moon at once.

ZDENĚK KOPAL

The lunar study followed a technique originated at the University of Michigan and perfected by Dr. Kopal, whereby lunar landmarks could be measured with time-lapse photos that showed the landmarks' shadows as they varied in shape and size. By analyzing changing shadow outlines with the aid of computers, the Manchester scientists could estimate the dimensions of any geographical feature photographed and could make additions and corrections to the lunar surface map. The results of their study were released to scientists throughout the world. One of the early discoveries made by Kopal was that lunar mountains and craters are sloping rather than jagged and precipitous as was earlier supposed. At the First International Space Science Symposium held in Nice, France in January 1960 Dr. Kopal reported that he believed there was a positive charge, "perhaps a strong one," on the surface of the moon rising to a possible height of thirty feet. He attributed the charge to the decay of radiation particles that had hit the surface and refused to speculate what effect the phenomenon might have upon lunar explorers.

Early in the space program it was generally agreed that a lunar landing should take place on a site between the giant craters of Copernicus and Kepler. In late 1963 Dr. Kopal began a special investigation of that area, taking photos through narrow pass-band interference filters. In an article in *Sky and Telescope* (March 1964) he reported his observation that an area near Kepler glowed red and nearly doubled in brightness two times on November 1 and 2, 1963. Although the moon's surface does have a luminescence of its own, Kopal speculated that the enhanced brilliance could result from solar flares, since the moon is bombarded by ultraviolet light, X-rays, and fast-moving particles or protons emitted by the sun. Later, in *Scientific American* (May 1965) Kopal wrote that he did not believe that every lunar enhancement resulted from sunspot activity but could result rather from some localized phenomena, such as luminescent ores on the moon's outer crust. The photographing process at Pic du Midi was speeded up in 1964 when a new and more powerful telescope with a forty-three-inch refractor was installed that is capable of recording anything on the lunar surface exceeding 1,000 feet in diameter. In the April 1967 issue of *Sky and Telescope* Kopal reported that thus far some 60,000 photographs had been taken of the moon from the observatory.

Among the many unanswered questions about the moon is whether it has a hot, molten core or is cold all the way through its interior. Formerly scientists had favored the latter theory, but at a 1962 conference on lunar exploration at the Virginia Polytechnic Institute in Blacksburg, Virginia, Kopal ventured the theory that the moon's internal temperature might vary between 1,000 and 2,000 degrees Centigrade, making it, in his words, "a red-hot blast furnace." He reasoned that such heat would be the result of the earth's gravitational pull on the moon. He based his theory on evidence that the moon's diameter is distorted by about sixteen and a half feet each month, bulging toward the earth by that amount when it is closest to the planet. Great amounts of heat would be generated by the constant friction caused as the lunar equator is squeezed and inflated with each orbit it makes. Although some scientists viewed his theory as "controversial," Nobel prizewinner Harold C. Urey, a former advocate of the "cold moon" theory, said at the same conference that he now believed the moon to be hot. However, by 1965 Kopal had apparently modified his theory, stating at a British Royal Society meeting that new photographic evidence had revealed surface characteristics on the moon that would be incompatible with a large molten core.

During 1966 Dr. Kopal took a leave of absence from the University of Manchester to serve as a consultant to the moon-exploration programs of the United States National Aeronautics and Space Administration. In an interview with Curtis J. Sitomer of the *Christian Science Monitor* (August 24, 1966) Kopal summarized the findings of NASA's Ranger, Surveyor, and Lunar Orbiter photographs as of that date. Among the points he made were these: The moon's surface is not solid but consists of debris of lunar and cosmic origin, yet has enough bearing strength to support an Apollo spaceship and its three astronauts. At the surface the temperature ranges widely—from 130 degrees Centigrade at noon to minus 230 degrees Centigrade at night—but a foot below the surface the temperature remains constant at about minus thirty-five degrees Centigrade. The crust of the moon is arid, but there may be oceans frozen beneath the surface. (At other times Dr. Kopal has pointed to evidence of subsurface water deposits such as glaciers and geysers and has suggested that they may provide water and fuel for astronauts.) There is no evidence that the features of the moon have been altered to any extent within the last 6,000,000 years.

In addition to his consultative functions for NASA Kopal has served as an adviser on many projects for the United States armed forces and for private companies connected with the space program. He has been a consultant for Bendix Aviation of Detroit (1952-53); the United States Army Mathematics Research Center at the University of Wisconsin (1957-60); the space sciences division of the Jet Propulsion Laboratory at the California Institute of Technology in Pasadena (1960-64); North-American Aviation in Downey (1963); the Boeing Scientific Research Laboratories in Seattle (since 1964); Chance Vought of Dallas; and Lockheed California in Burbank.

Dr. Kopal has served as vice-president of the Fondation Internationale du Pic du Midi; as chairman of the committee for lunar and planetary exploration of the British National Committee for Space Research; and as a member of the lunar-planetary committee of the United States National Space Board. He is a member of the International Academy of Astronautical Sciences, the Astronomical Society, the New York Academy of Sciences, and a fellow of the Royal Astronomical Society and the Royal Society. In 1955 he was awarded an honorary Master of Sciences degree by the University of Manchester.

Among the eleven books that Kopal has written, several have gone through several editions or foreign translations. His books include *Numerical Analysis* (Wiley, 1955), a study of rational numbers and the relations between them that had an immediate impact on technological developments; *Close Binary Systems* (Wiley, 1959); *The Moon; Our Nearest Celestial Neighbor* (Academic, 1960); *The Physics and Astronomy of the Moon* (Academic, 1961), which was praised in the *Technical Book Review Index* as an "exciting and authoritative exposition of contemporary lunar research"; and *An Introduction to the Study of the Moon* (Gordon and Breach, 1967), a technical analysis of basic methods of lunar research. Kopal has edited some thirteen collaborative volumes, most recently *Measure of the Moon* (Gordon and Breach, 1967) with Constantine L. Goudas. He is coeditor of the *International Astrophysics Series,* and of *Icarus*, the international journal of the solar system; editor of *Advances in Astronomy and Astrophysics;* and editor in chief of *Astrophysics and Space Science,* an international journal of cosmic physics. The author of over 200 original papers, Dr. Kopal has also contributed articles to journals on both sides of the Atlantic.

Zdeněk Kopal and Alena Muldner, the daughter of a judge, were married on September 7, 1938.

They have three daughters: Georgiana Ludmila (Mrs. William Edwin Rudge) of Boston; Zdenka Alena (Mrs. Dean F. Smith) of Palo Alto, California; and Eva Milada, a student at Bryn Mawr. Although Kopal has lived in England since 1951, he retains his American citizenship, which he obtained during the 1940's. His American consultative positions require him to commute across the Atlantic, and traveling has remained one of his favorite pastimes. In former years the astronomer enjoyed hiking and mountaineering. Among his present recreations is playing the piano. Five feet nine inches tall, Kopal weighs about 170 pounds and has brown eyes and gray hair. He considers himself an independent in politics.

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JAN KOTT

KOTT, JAN

Oct. 27, 1914- Polish literary critic; university professor
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Although drama critics may often determine by their notices the fate of a particular staging of a play, they seldom affect the development of the theatre. The revitalizing impact that the Polish scholar Jan Kott has had on the contemporary theatre in actual production is therefore considered all the more startling because he is a drama critic. While teaching at the University of Warsaw as professor of the history of Polish literature, he wrote many essays on the theatre, some of which have been published in the collections *Shakespeare, Our Contemporary* and *Theatre Notebook: 1947-1967*. For Kott, a critic's seat is in the public square, and the theatre he celebrates is at the working center of modern life—the market place or the political arena or the café. His insistence upon the relevance of Shakespeare to the ironies and agonies of the twentieth century strongly influenced some of the lively and controversial productions of Britain's Royal Shakespeare Company and National Theatre. Recently he taught at the University of California and Yale University and in 1969 joined the faculty of the State University of New York at Stony Brook.

A member of what he has called "that whole lost generation of the left in Europe," Jan Kott was born in Warsaw, Poland on October 27, 1914 to Mantycy Kott, a businessman, and Kazimiera (Wertenstein) Kott. He has one sister, Aniela. His assimilated middle-class Jewish parents raised him as a Roman Catholic, and at one time he reportedly thought of becoming a monk. While still a schoolboy in Warsaw, he found himself fascinated with the theatre, which always seemed "more real" to him than books or motion pictures. In his preface to *Theatre Notebook: 1947-1967* (Doubleday, 1968) he related an amusing visit in 1932 to the Polish actress Lena Zelichowska in her dressing room after a performance. He bought some flowers and knocked on her door. "She said, 'Come in, boy,' and went on changing," he recalled. "I threw the flowers down and made my escape."

A few years later, while attending the University of Warsaw, Kott wrote his first theatre reviews, for a student magazine. Occasionally the Polish author and painter Stanislaw Ignacy Witkiewicz visited the philosophy department's seminar, and Kott came under the spell of the playwright who was later to be recognized as a precursor of the Theatre of the Absurd. Kott had two volumes of his poetry published before graduating from the university in 1936 with a Master of Law degree. In the late 1930's he went to Paris, where he joined the surrealist poets' circle, became associated with the Progressive Catholic Movement led by Jacques Maritain, and studied at the Sorbonne in 1938-39 under a scholarship of the French Ministry of Foreign Affairs.

The Spanish Civil War, which had begun in 1936, aroused in Kott some misgivings about his literary approach to life and drew him toward Marxist realism. Upon the outbreak of World War II in 1939, he returned to Poland to fight in the Polish army, and during the Nazi occupation of his country he took part in the resistance movement. One of his jobs was to edit an underground newspaper. His father was killed by the Germans, and Kott himself, because of his Jewish background and his involvement in partisan activities, lived continually in danger and was arrested on several occasions. After the Germans were driven out of Poland, he came close to death at the hands of Russian soldiers who doubted his identification as a Polish partisan.

In violation of wartime restrictions Kott had worked during the Nazi occupation on a book of literary criticism at the University of Warsaw library. When the fighting ended he returned to Warsaw to retrieve his damaged manuscript and in collaboration with friends he set up Poland's first postwar printing press. He then enrolled at Lodz University, where he specialized in French literature and the theory of literature. From time to time he wrote reviews of plays performed in Lodz theatres. He obtained his Ph.D. degree in 1947.

Before leaving the university Kott had published, in 1946, a book on mythology and realism. Another of his early studies, on the school of classics, which appeared in 1949, was translated into German and Hebrew in 1954. He taught at the University of Wroclaw from 1949 to 1952 as professor of Romance languages, and during those three years he wrote books on Polish literature of the eighteenth century (1951) and on Victor Hugo (1952).

Kott joined the faculty of the University of Warsaw in 1952 as professor of the history of Polish literature. His scholarship over the following years resulted in the publication of an anthology of Polish poetry of the cighteen century (1954) and editions of the letters of S. Trembecki (1954), the complete works of Trembecki (1957), the comedies of F. Bohomolec (1964), and the letters of Z. Kranski to Delphine (1964). Among his critical editions and anthologies is a volume on the Polish National Theatre, 1765-1794 (1967). Kott has also published many translations from French into Polish, including some of the writings of Diderot, Molière, Rimbaud, Eluard, Apollinaire, Ionesco, Sartre, and Vaillant.

Meanwhile, Kott was also engaged in the work that was to make him known outside Poland and outside academic circles, his commentaries on Shakespeare—books dealing, for example, with *As You Like It* in 1955, with *Measure for Measure* in 1962, and, especially, a collection of essays on Shakespeare, *Szkice o Szekspirze*, published in Poland in 1961. A French translation of the essays was published by Julliard in 1962 and an English translation by Doubleday & Company in the United States in 1964 under the title of *Shakespeare, Our Contemporary*. About a dozen other editions have appeared, including the British, the German, the Italian, the Swedish, the Finnish, the Servian, and the Japanese.

Although Kott had lectured at the Sorbonne in 1960 and 1961, it was only after his essays on Shakespeare could claim international attention that he seemed freely to emerge from behind the so-called Iron Curtain. In 1963 the Polish government together with the Ford Foundation financed a year's sabbatical leave for him in Western Europe. An early disparager of the Stalinist cult, he had resigned from the Communist party in the late 1950's, and in March 1964 he joined thirty-three other prominent Polish intellectuals in signing a letter to the government of Premier Wladyslaw Gomulka in protest against literary censorship. According to Warsaw rumors, Kott's name appeared on the official blacklist, but instead of expected reprisals, in May 1964 he was given a passport to attend ceremonies at the University of Vienna to accept the Herder Prize in literature for his essays on Shakespeare. On a visit to England in 1965 he lectured at the London School of Art, at Stratford, and at the University of Manchester.

Much of the iconoclastic freshness of Kott's interpretation of Shakespeare may be attributed to the fact that in Central Europe Shakespeare is known in modern translation, not in the restricting terms of the English tradition. "For European producers and critics," Kott once pointed out to Henry Raynor of the *Times* of London, "Shakespeare is plot, ideology, topics, action, and metaphor. The plays cease to be sacrosanct because their text is only that of a translator" (quoted in the Toronto *Globe and Mail*, September 20, 1967).

First attracted to Shakespeare by his political interests, Kott found that Shakespeare in his plays about the Wars of the Roses, in *Hamlet*, and in certain other tragedies depicted a world of violent upheaval, atrocity, and oppression that has a special contemporaneity in the twentieth century. Kott's suffering during and after World War II has been brought to bear on his reading of Shakespeare as a playwright fully conscious of the blackness and hopelessness of life. Elsinor, for example, may be recognized as a police state, with spies lurking behind every curtain. In involving Shakespeare in modern life's harsh realities, Kott believes that it is not necessary to distort the Elizabethan tradition, because Shakespeare's time and Kott's time have much in common: the Elizabethan era is itself modern and cruel; it is a reflection of today's world.

As Kott himself admits, his essays on Shakespeare are subjective statements, not scholarly treatises. Academicians have tended to frown on his methods and conclusions. Some American critics of *Shakespeare, Our Contemporary*, while acknowledging the brilliance, originality, and importance of the book, had particular faults to find. Harold Clurman commented in the New York *Times Book Review* (September 13, 1964), "It is a signal work of dramatic criticism in its vivid personal insights, but it achieves too consistent a statement by eliminating certain essentials. It is partial to pessimism—an attitude as 'romantic' as any that Kott decries in nineteenth-century criticism." According to the defects enumerated by Frank Kermode in the *New York Review of Books* (September 24, 1964), Kott is guilty of "rhetorical extravagance, muddled method, failure to profit by other insights, a weakness for striking but improbable historical parallels and inferences."

The viability of Kott's interpretations would seem to depend not upon their place in orthodox Shakespeareana, but upon their influence on contemporary Shakespearean productions. One of his provocative essays, "*King Lear* or *Endgame,*" makes *King Lear* relevant to the avant-garde theatre by pointing out parallels in the tragic and grotesque worlds of Shakespeare's play and of Samuel Beckett's *Endgame* and *Waiting for Godot,* worlds where folly is wisdom and sane men are mad. In its recognition of the topsyturviness of the human predicament Elizabethan despair mirrors the psychopathy of today's Theatre of the Absurd—has indeed nurtured it: *King Lear* is a forerunner of *Endgame.* Kott's views strongly influenced Peter Brook, codirector of the Royal Shakespeare Company, in his controversial production of *King Lear.* Starring Paul Scofield, it was presented in England in 1962 and in the United States in the spring of 1964. The Royal Shakespeare Company's productions of the Wars of the Roses plays and of *Hamlet* in the mid-1960's were also indebted to Kott's reading of Shakespeare. Some recent presentations of *A Midsummer Night's Dream*, such as that of Ariane

Mnouchkine in Paris in the spring of 1968 seem to have been cued by Kott's concept of the play as a cruel and violent erotic fantasy.

Ignoring the propriety with which tradition has clothed Shakespearean production, Kott argues that Shakespeare's treatment of Elizabethan manners, particularly in dealing with sexual ambiguity, is appropriate to contemporary society, which he feels is approaching the Elizabethan concept of total sexuality—heterosexuality, bisexuality, and homosexuality. Girls in miniskirts and boys with long hair resemble each other in both looking somewhat like Elizabethan pages. In his essay "The Bitter Arcadia" Kott proposed an interpretation of *As You Like It* based on the unresolvable triangle of man, woman, and boy, which he believes is also the key to Shakespeare's sonnets and to *Twelfth Night.*

The young people of the Forest of Arden, moreover, as Kott sees them, are like many of today's Flower People, who disguise themselves in picturesque costume for a weekend's idyllic escape into freedom from social convention. His comments on *As You Like It,* which he described as "a play about love regardless of sex," inspired Clifford Williams' production of that comedy for the National Theatre. Williams used an all-male cast, but he chose men for parts that on the Elizabethan stage had been assigned to boys. The play was performed at London's Old Vic Theatre in the fall of 1967.

Kott, who watched the rehearsals of Williams' production with interest and approval in the fall of 1967, was about to return to the United States on a second year's leave of absence from the University of Warsaw to teach at the University of California at Berkeley, where he was visiting professor of drama in 1967-68. He had earlier lectured at Yale University, in 1966-67, as visiting professor of Polish literature and drama and at San Francisco State College, during the 1967 summer session, as visiting professor of English. He also taught at San Francisco during the summer of 1968 as visiting professor of world literature and then moved back to Yale as visiting professor of drama in 1968-69. Having been notified of dismissal from the University of Warsaw, in September 1969 he accepted an appointment to the faculty of the State University of New York at Stony Brook.

On his 1965 visit to Great Britain, Kott had produced two plays in October by the Polish satirist Slawomir Mrozek, *The Police* and *Out at Sea,* at the Royal Lyceum Theatre in Edinburgh. While teaching at San Francisco State College in July 1967, he directed Mrozek's *The Enchanted Night* and Witkiewicz' *The Madman and the Nun.* (Kott wrote the foreword to *"The Madman and the Nun" and Other Plays,* an American edition and translation of Witkiewicz' work published by the University of Washington Press in 1968.) On the Berkeley campus of the University of California in early 1968 he staged a production of Euripides' *Orestes,* his favorite Greek play. To emphasize the appropriateness of the Greek tragedy to contemporary violence and disorder, he dressed the characters in hippie attire, moved the setting from ancient Greece to present-day Washington, D.C. Kott's purpose was to preserve the Greek themes, but to translate them into modern terms "both theatrically and ideologically."

Discovering in Greek tragedy the same essential closeness that the plays of Shakespeare have to today's theatre of violence and the Theatre of the Absurd, Kott is writing a book on Greek drama to be entitled "A Fool Against the Establishment." Euripides' *Medea,* Shakespeare, the Polish theatre, and the Theatre of the Absurd all come under consideration in Kott's *Theatre Notebook: 1947-1967* (translated from the Polish by Boleslaw Taborski). In his collection of essays on the modern theatre Kott ranges from a performance of a classical Chinese play in Peking in 1954 to a performance of Molière's *L'École des femmes* in Tunis in 1966 and on to a performance of *MacBird* in New York in 1967.

During his first year on the faculty of the University of Warsaw, in 1952-53, Kott served as a deputy of the institute of literary research of the Polish Academy of Science. From 1963 to 1965 he was again a deputy of the academy, this time on the eighteenth-century section of the institute of literary research. His honors include the Polish state prize in literature and literary research (1951 and 1955) and membership in the Cartel of the Theatre of Nations in Paris (1965). He has lectured at more than a score of universities in Europe and the United States and has addressed international conferences on the theatre.

Jan Kott married Lidia Steinhaus in 1939 and has two children, Lidia Teresa and Michal Hugo. He is intense, dapper, and slight in stature, with brown eyes and dark hair. In interviews for the British and American press he emerges as a man without illusions—life is cruel and the price of unavoidable involvement is despair. But his "consciousness of things" has not made him solemn. Reviewing *Theatre Notebook* in the *Nation* (December 9, 1968), Harold Clurman observed, "The style is the man: it is extremely rapid, full of little leaps and bounds—always very clever. . . . There is a brilliant levity in this which is perhaps light-minded. It is the reverse side of either a possible cynicism or pessimism, as if nothing were sufficiently important to be dwelt on. Kott is *theatrical* in both senses: exciting and slightly frivolous." He has two hobbies —mountain climbing and collecting ugly and odd postcards.

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KROL, JOHN (JOSEPH) CARDINAL

Oct. 26, 1910- Roman Catholic prelate
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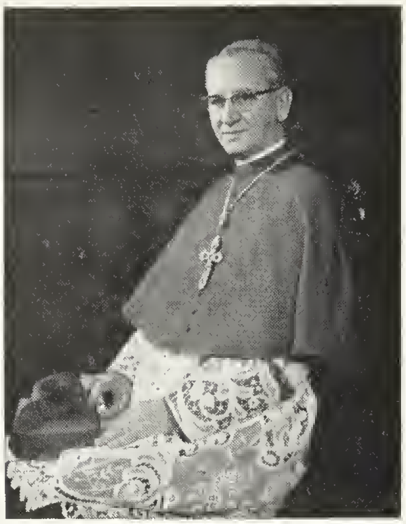
The most influential conservative in the Roman Catholic hierarchy of the United States is John



JOHN CARDINAL KROL

Cardinal Krol, the Archbishop of Philadelphia. Krol was assistant secretary general of Vatican Council II, and a writer in the New York *Times* once called him "a key figure in the revitalization of the Roman Catholic Church started by Pope John XXIII." At the time of Krol's elevation to the Cardinalate in 1967, however, *U. S. News and World Report* noted that there was "controversy over his 'conservative' pace in carrying out changes approved by the Vatican Council—and over charges that he has suppressed 'liberal' priests who have been outspoken."

John Joseph Krol was born in Cleveland, Ohio on October 26, 1910 to John and Anna (Pietruszka) Krol, both immigrants from Poland. His father was a machinist. Krol attended St. Hyacinth's School, a parochial elementary school, and Cathedral High School in Cleveland. He began his training for the priesthood at St. Mary's College in Orchard Lake, Michigan and finished it at St. Mary's Seminary in Cleveland. He was ordained a priest of the Archdiocese of Cleveland in February 1937.

After a year's yeoman service as curate at Immaculate Heart of Mary Parish in Cleveland, Krol went on to graduate study in canon, or ecclesiastical, law, and he took his licientiate in the subject at Gregorian University in Rome in 1940 and his doctorate in it at the Catholic University of America in Washington, D.C. in 1942. Returning to Cleveland, he taught canon law for a year at St. Mary's Seminary. Concurrently, he served as chaplain at the Jennings Home for the Aged and the Holy Ghost Convent and as a judge of the diocesan matrimonial tribunal, the court that hears local marriage cases, such as pleas for annulment, and renders decisions in accordance with Roman Catholic canon law.

Krol became vice-chancellor of the Diocese of Cleveland in 1943 and chancellor eight years later. As chancellor he supervised the drafting of all diocesan documents and the maintenance of diocesan records and archives. In July 1953 he was consecrated auxiliary bishop of Cleveland and named vicar general, or chief deputy to the bishop in the administration of the diocese.

On February 15, 1961 Pope John XXIII appointed Krol Archbishop of Philadelphia, a see left vacant by the death of John Cardinal O'Hara six months earlier. Krol was installed as archbishop in ceremonies in the Cathedral of Saints Peter and Paul in Philadelphia on March 22, 1961. With more than 1,251,000 communicants, the Archdiocese of Philadelphia is the fourth largest Roman Catholic see in population size in the United States, surpassed only by Chicago, Boston, and New York. It comprises almost 300 parishes in the Pennsylvania counties of Philadelphia, Bucks, Chester, Delaware, and Montgomery.

Archbishop Krol was a member of the preparatory commission for Vatican II, the ecumenical council of Roman Catholic bishops convoked by Pope John XXIII for the purpose of reforming and renewing the church. He was the only American among six under-secretaries at the council, held in Rome from 1962 to 1965, and in that position he was able to play a pivotal role in the deliberations. "With some exceptions," John Cogley wrote from Rome for the New York *Times* (November 22, 1964), "there has been strikingly little leadership at the council from the American archbishops. The Most Rev. John J. Krol . . . is the outstanding man in this group. . . . It is known, for example, that he helped his close friend, Archbishop Hallinan of Atlanta, steer the historical Liturgical Decree to a safe landing—no mean accomplishment in view of the powerful opposition to it."

The long pent-up winds of change released in the Roman Catholic Church by the Vatican Council were more than the council fathers, in their cautious cooperation with the spirit of Pope John, had bargained for. In calling the council, Pope John had spoken of "opening a window," and the American bishops returned home to find, to the dismay of many of them, that a window had indeed been opened and that young clergy and laity desiring greater democratization and social relevance for the church were not ready to close it. In May 1966, at an ecclesiastical ceremony in Scranton, Pennsylvania, Archbishop Krol expressed the reaction of the hierarchy in general in a speech reported by John Cogley in the New York *Times* a week later (June 4, 1966). Cogley wrote: "It might have been any one of a number of perturbed Roman Catholic bishops from any part of the United States. . . . Archbishop Krol mounted a podium to denounce a group of unnamed Catholics whose actions, he charged, were undermining the authority of the hierarchy. 'Variously inspired by eagerness for novelty, exaggerated self-confidence, or illusions of prophetic charism,' the Philadelphia prelate said, 'they preach their own views with little concern for being united with the living and common magisterium [teaching authority] of the Church.' The Archbishop's words did not come as a total surprise. For rhetoric has become an increasingly commonplace weapon in a cold war within post-Vatican Council Catholicism."

The Roman Catholic bishops of Pennsylvania, in a joint statement issued on June 20, 1966, denounced their state's distribution of birth control information to families on relief as a "reprehensible . . . attempt to use public assistance programs designed for relief of the poor as instruments for establishing population-level controls." According to a report in *Newsweek* (November 28, 1966), the statement was prepared under the direction of Archbishop Krol and became one of the bases for a later statement by the American hierarchy as a whole condemning federal and state "coercion" of welfare recipients into practising birth control against their consciences. *Newsweek* quoted a priest at the National Catholic Welfare Conference in Washington as saying of the national statement: "It was a cold-blooded statement—the last hurrah of the old guard who just don't like birth control but wanted to mask their opposition with the coercion canard."

As chairman of the Roman Catholic Episcopal Committee for Motion Pictures, Radio, and Television—the governing board of the National Catholic Office for Motion Pictures, as the Legion of Decency is now called—Krol in September 1966 praised the Motion Picture Association of America for its new Production Code and particularly for the code's stipulation that its signatories pledge to classify and advertise certain films as "suggested for mature audiences." He qualified his praise with criticism of a recent trend to increased sex and violence in motion pictures. "If the industry is widely mistrusted today," he said, as quoted in *Variety* (September 28, 1966), "this mistrust is not due to the actions of proponents of censorship in our country, as industry spokesmen have often alleged. Rather, the mistrust has been earned—especially of late—by certain segments of the industry itself which have often seemed to prefer the business methods of the corporate giants of the 1890's to a role of community responsibility."

Pope Paul VI named Archbishop Krol a Cardinal, the Roman Catholic Church's princely rank, on May 29, 1967, and Krol, along with twenty-seven other appointees, including three other Americans, received the red hat, the symbol of his new rank, on June 29, 1967. The appointments raised to 120 the membership of the College of Cardinals and to nine the American representation in the college.

John Cardinal Krol holds honorary degrees from many American Roman Catholic colleges and universities, including St. John's University, Villanova University, John Carroll University, the College of Steubenville, and Alliance College. The Cardinal's honors include the Italian Order of Merit (for his work with Italian refugees) and the Gold Medal of the Paderewski Foundation. He is a member of the boards of trustees of the Catholic University of America, the Catholic League for Religious Assistance to Poland, St. Mary's College in Orchard Lake, Michigan, the National Shrine of the Immaculate Conception in Washington, D.C., and the Commission for the Catholic Missions Among the Colored People and the Indians. Since November 1966 he has served as the vice-president of the National Conference of Catholic Bishops.

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LESTER, RICHARD

Jan. 19, 1932- Motion picture director
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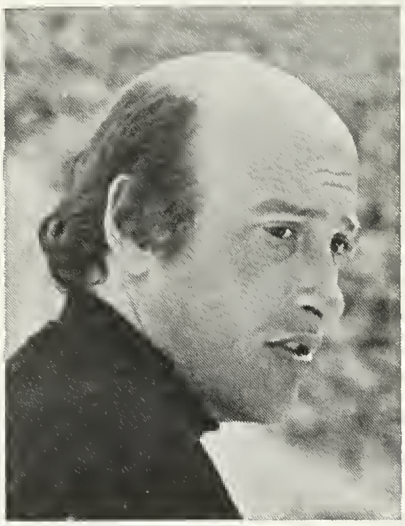
The creative genius of Richard Lester, the American born, London-based film director, often melds the old with the new—the slapstick comedy routines of silent films and the most advanced techniques of contemporary motion pictures and television. Lester learned the tricks of his trade while working in American and commercial British television during the 1950's and directed several widely acclaimed British TV comedy series modeled on *The Goon Show* of British radio. Catapulted to fame in 1964 by his third feature-length motion picture, *A Hard Day's Night,* starring the Beatles, he scored two more comic triumphs with *The Knack . . . and How to Get It* and *Help!* Lately he has turned his attention away from pure comedy, in *How I Won the War* and *Petulia,* films in which he attempts to explore serious themes with the same surreal camera effects that he had earlier applied to comedy.

Richard Lester was born in Philadelphia, Pennsylvania on January 19, 1932, the younger child and only son of Elliott Lester, a high school teacher and Ella (Young) Lester, a nurse. A gifted child, Lester entered the first grade at the age of three and completed high school at fifteen. (He attended William Penn Charter School, a Quaker country day school near Germantown, Pennsylvania, although he is not himself a Quaker.) As a child Lester seldom went to the movies, because his family lived over a mile from the nearest train or bus into town, but by the time he entered college he had developed a lively interest in the theatre. At the University of Pennsylvania, as a member of the Mask and Wig Club and the Pennsylvania Players, he wrote and composed for college revues. He also sang in a vocal ensemble called Vocal Group that appeared briefly on a Philadelphia television station. After graduating from the university in 1951 with a B.S. degree in clinical psychology, he went to work at the television station as a stagehand and in five months became a director. For two years he received invaluable training with all kinds of programming—including weather, sports, puppetry, and science education. He then realized it was time to quit. "It became clear to me that I could settle down, make a lot of money, buy a house in the suburbs, get a deep freeze and have lots of filet mignon. But I didn't want to live like that," he explained to George Bluestone in an interview for *Film Quarterly* (Summer, 1966). After persuading three small-town newspapers to hire him as a roving correspondent he took off for Europe.



RICHARD LESTER

Traveling around the Continent, he augmented the $30 a week income he was earning from the three newspapers by playing jazz piano in bars and coffee houses, and for a short time he became part of a jazz trio. At one point in his wanderings he ran money across the Straits of Gibraltar to Tangiers. "You could get a few pesetas more on your money in Tangiers," he explained to Bluestone, "so I'd load up my pockets on the Spanish side and take the boat over and unload in Tangiers. Nothing illegal about it. You just had to be willing to run back and forth." In 1955 he arrived in London with the script for a musical comedy that he had recently completed, and he succeeded in selling it to AR (Associated Rediffusion), which produced it for commercial television as *Curtains for Harry*. He has since described it as "very bad."

Lester found that his American TV experience was in great demand in the fledgling British commercial television industry. After a short-lived show of his own he teamed up with Spike Milligan and Peter Sellers, the stars of a zany and highly successful British radio series of the 1950's called *The Goon Show*. He helped to write and directed four memorable TV series for the two comics, including *A Show Called Fred* and *Son of Fred*. "We did sketches that had no beginnings and no endings," Lester told a reporter for *Time* (November 17, 1967). "They would just evolve into totally unrelated situations. You would have a spiral staircase, for example, and down it would be coming a line of U-boat captains and a line of chorus girls." While working on those half-hour packages of lunacy, he formed his own company to produce television commercials, which not only earned him money but gave him a knowledge of film techniques that he was later to exploit in his own movies.

Meanwhile, Lester had met a British ballet dancer and film and theatrical choreographer, Deirdre Vivian Smith. Not long after their marriage on August 27, 1956, Lester, goaded by his old restlessness, left his job and took his wife on a round-the-world honeymoon. For a time they stayed in Canada, doing work for the CBC. By 1959 they had returned to London, where Lester resumed his association with Milligan and Sellers. That year Sellers had an idea for a plotless film short that he wanted to make, with Lester as the director. They shot it in one day in a field on the northern outskirts of London, using film and props left over from their TV series and actors recruited from among Sellers' unemployed friends. The eleven-minute result, entitled *The Running, Jumping and Standing Still Film*, has become a modern classic in slapstick comedy and was nominated for an Academy Award in 1960.

Around 1960 Lester made his first feature film. Capitalizing on the Dixieland jazz craze then sweeping London, it was released by Columbia Pictures in 1962 with the dubiously hip title of *It's Trad, Dad*, the "trad" being shorthand for "traditional." Despite some Lester tricks, the film was a fairly routine showcase for several popular jazz combos of the time. Walter Shenson, the producer of the successful film satire *The Mouse That Roared*, offered Lester a more creative exercise when he asked him to direct a sequel entitled *The Mouse on the Moon*. When it was released in 1963 by United Artists, the movie enjoyed a respectable success at the box office, although reviewers felt that, like most sequels, it did not quite measure up to its predecessor.

But if *The Mouse on the Moon* provided Lester with only moderate success, his association with Walter Shenson proved to be much more fortunate. In 1963 United Artists, trying to promote the American release of a record made by a promising new rock 'n' roll group, asked Shenson to produce a film featuring four young men who called themselves the Beatles. Shenson suggested Lester to the Beatles, who, remembering *The Running . . . Film*, were immediately enthusiastic. When *A Hard Day's Night* was released in 1964 it received unanimous praise from reviewers, who agreed that Lester had captured the exuberance and nonconformity of the Beatles. A quasi-documentary filmed in *cinéma verité* style, the movie poked fun at the Beatlemania then raging in the British Isles. Although most of it followed the screenplay by Alun Owen, the most celebrated moments of the film were improvised—Ringo Starr's solitary walk and the quartet's two-and-a-half-minute romp in an open field, both instances in which the young men found a respite from their claustrophobic existence of racing from town to town, hounded by schedule-minded managers and pursued by frenzied hordes of young girls.

Lester's next film was *The Knack . . . and How to Get It* (United Artists, 1965), a sophisticated comedy about the techniques of seduction adapted for the screen by Charles Wood from *The Knack*, Ann Jellicoe's play that ran successfully in London and New York. Much of Miss Jellicoe's dialogue was retained in the film, but the movie camera moved the story out of the confines of the theatre and sprawled it across London. Parts of the film were improvised, such as the surreal odyssey of three young men and a girl moving through the London streets with a large ornate bed, which

Lester filmed with a hand-held camera, capturing the startled expressions of passersby. Judith Crist (New York *Herald Tribune,* June 30, 1965) commented that Lester "knows how to capture the off-beat rhythms of today's young people in stringently cinematic terms." *The Knack* was awarded first prize at the 1965 Cannes Film Festival.

That same year Lester rejoined the Beatles to film *Help!* (United Artists, 1965). Essentially one long chase punctuated by sight and sound gags, *non sequiturs,* and "in" jokes, the film was a kind of updated Marx Brothers' comedy. It was Lester's first color production, and he created a comic strip fantasy that he himself characterized as "Wilkie Collins' *The Moonstone,* as drawn by Jasper Johns." At the Rio de Janeiro Film Festival that year *Help!* won first prize, and Lester received the best director award.

Characterizing the two Beatles films and *The Knack* as "contemporary," Lester told Bernard Weinraub of the New York *Times* (November 7, 1965), "What we were trying to do was to say something about people, about youth, about communication, about attitudes." His next venture, *A Funny Thing Happened on the Way to the Forum* (United Artists, 1966), was a departure into neo-Plautine comedy that most critics found less successful, although Lester reveled in the chance to work with such natural clowns as Zero Mostel, Phil Silvers, and his special idol Buster Keaton. Considerably changed from the Burt Shevelove-Larry Gelbart-Stephen Sondheim musical comedy hit of Broadway, the film retained only a few of the songs and added such Lester touches as an orgy rendered ridiculous by its taking place in the cramped quarters of a ten by twelve cubicle. The film was chosen as the opening entry for the 1966 San Francisco Film Festival.

How I Won the War (United Artists, 1967) represented Lester's first departure from pure comedy, and it provoked much controversy both because of its style and its content. The savagely comic antiwar and antiwar-film movie was set during World War II, the war most universally considered just, because, as Lester has explained, "My feeling is that all wars are just wars, until they start." Kenneth Tynan (Toronto *Globe and Mail,* October 24, 1967) commented, "It is . . . the first film to reflect what many younger people feel about the last war—and its continual celebration in print and on movie and TV screens." Many older people, however, were shocked at Lester's attack on previously sacrosanct myths surrounding that war, and they took offense at his ridicule of such heroic figures as General Omar Bradley and Sir Winston Churchill. Although the film was chosen to open the 1967 San Francisco Film Festival, it encountered difficulties in Great Britain, since the two major British film distributors refused to give it a general showing. When the film was exhibited it alienated many viewers by its mixture of slapstick, biting satire, and grotesque horror. *Life* reviewer Richard Schickel wrote in the November 17, 1967 issue that Lester's technical virtuosity so dehumanized the film that when, for example, Gripwood (played by John Lennon) dies a horrible death on screen, "you do not feel anything, for his character has never emerged as a human being with whom we have established an identity." Despite the hostility with which many critics received the film, which Lester also produced, he has staunchly contended, "If I dropped dead tomorrow, I would like to be remembered and judged by *How I Won the War.*"

Setting out to make a deliberately "anti-romantic" film, Lester went to San Francisco to direct *Petulia* (Warner Brothers-Seven Arts, 1968), the United States entry in the 1968 Cannes Film Festival. While characters in his previous films had been essentially two-dimensional cartoon studies, in *Petulia* Lester presented two fully-limned personalities, as played by Julie Christie and George C. Scott. Although some critics dismissed *Petulia* as a soap opera glossily packaged with the glamourous trappings of San Francisco, others praised it. Penelope Gilliatt of the *New Yorker* (June 15, 1968) called it "a fine, hard-minded film," which "is about pain, and about two ironic life-styles devised by the two central characters to survive an age in which they are aware of so much injury around them that the only possible course is to deny its existence." The Lester style was evident in the film's jumpy, staccato editing, surreal time sequences, and splendid color effects.

After completing *How I Won the* War, in 1967, Lester signed a contract with United Artists to produce and direct several more films. During the summer of 1968 he was working on the first, *The Bed-Sitting Room,* a surreal farce about the aftermath of a hydrogen bomb explosion that was based on the successful West End play of the same name by Spike Milligan and John Antrobus. The movie was released in 1969.

Richard Lester lives with his wife and their two children, Dominic and Claudia, in a steel and glass house in the middle of an orchard only twenty-five minutes from the center of London. Lester has brown eyes and stands five feet eleven and one-half inches tall. His weight is 147 pounds. Completely bald on the top of his head, he lets his reddish-brown hair grow long in the back and on the sides. Asked to state his political affiliation recently, he replied, "amateur anarchist."

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LEVI, EDWARD H(IRSCH)

June 26, 1911- Univertsiy official; lawyer
Address: b. University of Chicago, Chicago, Ill. 60637; h. 1243 E. 50th St., Chicago, Ill. 60615

At the time of his designation, in September 1967, as president of the University of Chicago, Dr. Ed-

EDWARD H. LEVI

ward H. Levi sounded the keynote of his forthcoming administration with the observation, "To be a great and exciting university requires, above all, a great faculty." Levi, who himself has a long and noteworthy teaching record as professor of law, had been striving for faculty excellence both as dean of Chicago's Law School from 1950 to 1962 and as provost of the university from 1962 to 1967. Inaugurated on November 14, 1968, he became one of the few scholars of Jewish faith ever chosen to head a major American university.

Edward Hirsch Levi is said to be truly a product of Chicago—the city and the university. He was born in Chicago on June 26, 1911 to Gerson B. and Elsa B. (Hirsch) Levi. His ties with the University of Chicago originate with his grandfather, Rabbi Emil G. Hirsch, a member of its early faculty and a colleague of William Rainey Harper, the university's founding president. Edward Levi's brother, Julian H. Levi, is a professor of urban studies at the University of Chicago and the executive director of the South East Chicago Commission, which has helped to promote the Hyde Park-Kenwood urban development program.

Since his family home was in the Hyde Park neighborhood near the campus, Levi began his own association with the University of Chicago when he entered the kindergarten of its Laboratory Schools at the age of five. Kindergarten was followed by grade school and high school, college and law school, all at Chicago. He received his Ph.B. degree in 1932 and his J.D. degree in 1935—both with honors. His scholastic achievements included the editorship of the *Law Review* and membership in Phi Beta Kappa and the Order of the Coif, an honorary legal fraternity. Levi once commented on his preference for study at Chicago, "It never occurred to me to even think of going anywhere else."

After obtaining his doctorate, however, Levi spent a year as a Sterling Fellow at Yale University, which awarded him the Doctor of Juristic Science degree in 1938. He had returned to the University of Chicago in 1936 to become assistant professor of law. In 1940 he took a leave of absence from his teaching position to join the United States Department of Justice in Washington, D.C., where he served until 1945 as special assistant to the Attorney General, an office held in 1940-41 by Robert H. Jackson and later by Francis Biddle. Levi also took over the duties of first assistant in the department's war division in 1943 and of first assistant in its antitrust division in 1944-45. During his five years in Washington, which included the period of the United States engagement in World War II, he had the opportunity to prosecute many cases.

By the time Levi rejoined the University of Chicago Law School faculty, in 1945, he had earned promotion to a full professorship. Among his colleagues and students he acquired a reputation for both scholarship and teaching ability. An authority on antitrust law, he was named in a survey by Professor Herbert L. Packer of Stanford University as one of the two most brilliant scholars in the antitrust field in his generation. Thurman Arnold, who had been a supervisor of Levi at the Justice Department, called his short book *An Introduction to Legal Reasoning* (University of Chicago Press, 1949) "the greatest piece of jurisprudential writing that has come to my attention." The book has gone through ten printings and has been translated into Spanish.

Along with his academic duties, Levi became concerned in the early postwar period with the nationally crucial problem of control of nuclear energy and the development of the law to keep pace with developments in nuclear energy research. He was an adviser to the so-called "Chicago School" of physicists who engaged in atomic energy research during and after the war, and as legal counsel for the Federation of Atomic Scientists, he had a major part in the preparations for the drafting of the United States Atomic Energy Act of 1946, which provided for the establishment of the Atomic Energy Commission. In 1950 he again took a leave of absence from the university to serve as counsel for the subcommittee on monopoly power of the House of Representatives Judiciary Committee.

Later that year, while still working on his Washington assignment, Levi was named dean of Chicago's Law School to succeed Wilber G. Katz. During his twelve-year tenure as dean, from 1950 to 1962, Levi retained the title of professor of law. Noted for his wit and acumen in the classroom, he was a stimulating and challenging teacher, committed to the idea that "the job of legal education is to turn out law students who will continue to learn." He believed that a law school has a responsibility to help a prospective lawyer to develop a philosophy about civil liberties and to educate himself in economic and political theory. "Ultimately the lawyer must advise on matters of policy," he once pointed out. "He must be able to translate the issues of the present into the probable issues of the future. He must be able to cut through the clichés of his own time."

Dean Levi has been given much of the credit for an extensive revision of the Law School's curriculum, for attracting distinguished legal scholars to its faculty, and for the erection of its modern building, designed by Eero Saarinen. Emphasizing the university's traditional interdisciplinary approach, he wedded law and the behavioral sciences by adding an economist and a sociologist to the Law School faculty and founded the school's pioneering *Journal of Law and Economics* in 1958. He also sponsored the development of a continuing large-scale reexamination of the antitrust laws and their economic effect. His emphasis on "the living law" led to increased cross-fertilization of thinking between his legal scholars and practising lawyers and judges.

George Wells Beadle became president of the University of Chicago in 1961. The following year he created the position of provost and chose Levi to fill it. The appointment made him the university's chief academic officer, but he continued to teach as professor of law. As reported in *Time* (September 22, 1967), "Levi developed a rapport with the academicians that neatly complemented Beadle's administrative and fund-raising skills." Levi made faculty recruitment the pivotal task of his office. He insisted upon quality, realizing that eminent scholars would attract others of high intellectual caliber. By the end of his tenure as provost the number of faculty members had risen to an all-time high of 1,080, and Chicago came to rank second to Harvard in average faculty salaries.

In fulfilling the function of provost, Levi became routinely involved with the activities of the university's undergraduate college, and in 1965 he was appointed its acting dean. For some months he met with students, faculty, and alumni in an effort to understand the needs of the college and then directed a reorganization of the entire undergraduate program. Under the Levi plan, which went into effect in October 1966, the college was divided into five academic units—biology, humanities, physical sciences, social sciences, and general studies—each constituting a small but viable community. It was at the urging of Provost Levi that the university established a Center for Policy Study, which has made intensive analyses of mainland China and of urbanization. In 1966 Levi became one of the few faculty members ever to be elected to the university's board of trustees.

On September 14, 1967, three months after President Beadle had indicated his intention to retire, Levi's election as president-designate was announced by Fairfax M. Cone, president of the university's board of trustees. Commenting on the decision, Beadle said, "Edward Levi is so clearly and obviously the right person to serve as president of the university that it has been difficult to think seriously about other possibilities." A faculty member of the selection committee summed up the response of his colleagues: "The breadth and enthusiasm of the faculty support for Edward Levi is as remarkable as the man whom the trustees have chosen." He is the first alumnus to be named president in the university's seventy-eight-year history.

Formally inaugurated as president on November 14, 1968, Edward H. Levi became the eighth chief executive officer of the University of Chicago. The university's total enrollment in the fall of 1968 was 10,825 students, of whom only 2,723 attended the undergraduate college. The remarks about graduate education that President Levi made in his inaugural speech, therefore, seem to have a special significance. "Much of the education at the graduate level—in some cases, not all—is unnecessary or, even worse, is disqualifying for professional work," he observed. Some graduate study, he went on to say, "appears as an unimaginative response on the part of the educational system to the existence of increased leisure time within the economy."

One of Levi's responsibilities as president is to continue the university's role in the redevelopment of the impoverished Chicago neighborhood surrounding the university. He spoke in his inaugural speech of the rewards accruing to both the community and the university from mutual planning and cooperative endeavor: such benefits as new models for child care, for counseling and psychiatric help, and new approaches to problems of urban education. The University of Chicago is known for innovation, and Levi indicated in his speech that he would emulate some of his predecessors as an innovator.

Beyond the Chicago campus Levi has served on several committees concerned with education and academic administration: a Ford Foundation-sponsored committee to examine the progress and prospects of the University of Pittsburgh; the Citizens Commission on Graduate Medical Education, commissioned by the American Medical Association; and the 1966-67 White House Panel on Education. He is also chairman of the Council on Education for Professional Responsibility, which provides funds for law students in clinical work, and a trustee of the Institute of International Education.

In one of his off-campus accomplishments Levi helped to bring about court reforms in Illinois through his arguments before the United States Supreme Court. He is a member of the American, Illinois, and Chicago bar associations, of the American Judicature Society, and of the council of the American Law Institute, and a fellow of the American Bar Foundation. He serves as a member of the advisory board of the *Antitrust Bulletin* and an associate editor of the *Natural Law Forum.* He was coeditor, with James W. Moore, of *Gilbert's Collier on Bankruptcy* (Bender, 1937) and, with Roscoe T. Steffen of *Cases and Materials on the Elements of the Law* (Univ. of Chicago Press, 1950). His writings include many articles for professional periodicals and *Four Talks on Legal Education* (Chicago Law School, 1952).

Among Levi's other professional associations are the International Legal Center and the Institute of Psychoanalysis of Chicago, of both of which he is a trustee, and the American Academy of Arts and Sciences, of which he is a fellow. During the summer of 1960 he was a guest professor at the University of Colorado Law School. He has honorary doctorates from Hebrew Union College, the University of Michigan, the University of California at Santa Cruz, the University of Iowa, the Jewish Theological Seminary of America, Brandeis University, and Lake Forest College.

Edward H. Levi married Kate Sulzberger Hecht on June 4, 1946. They have three sons—John, David and Michael. Levi is of medium height and build and dresses conservatively, usually in dark suits. He enjoys fine cigars and an occasional bourbon or martini. An exceptionally fast reader with a wide-ranging taste in books, he devours everything from history and philosophy to medicine, and for many years he taught the Great Books course at the university. For recreation he pilots his cruiser on Lake Michigan, plays tennis, or listens to classical music.

The writer John Gunther, a Chicago alumnus, once wrote of Levi, "Aristocratic, brilliant of mind . . . he has the interesting trait of being able to probe without arousing antagonism. His touch, his attitudes, his slight figure and flashing eyes, the mobility of his good looks, all indicate sophisticated refinement, but his record—he is an old Hutchins man—is that of a Young Turk."

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LEVIN, YEHUDA LEIB (ILYICH)

Feb. 23, 1894- Rabbi
Address: Moscow Central Synagogue, 8 Arkhipov St., Moscow, U.S.S.R.

When the chief rabbi of Moscow, Yehuda Leib Levin, came to the United States for a two-week stay in June 1968 he became the first official representative of Russian Jewry to visit America in more than fifty years. A world-renowned scholar of the Talmud and the Torah, Rabbi Levin has been the spiritual head of the Moscow Central Synagogue since 1957. Although the visit was opposed by some American-Jewish spokesmen, who protested its sponsorship by the militantly Anti-Zionist American Council for Judaism and criticized the rabbi's unqualified defense of official Soviet policy toward Jews, others saw it as an important step toward restoring free communications between the two largest Jewish communities in the world.

According to official figures, the Jewish ethnic group in the Soviet Union numbers about 2,500,000. Other estimates place the figure at as high as 3,500,000. In compliance with the official discouragement of religious observance in the Soviet Union, only a small percentage of persons classified as Jews practise the religion of their forefathers. Although under the Soviet constitution the Jews, along with other ethnic groups, are supposedly protected from discrimination, they were persecuted during the rule of Joseph Stalin, and since his death have led a somewhat precarious existence. Apparently fearing Jewish Zionism and cosmopolitanism, Soviet authorities have been reluctant to grant Jews the degree of cultural autonomy enjoyed by such other nationalities as Georgians or Ukrainians. There are no Yiddish schools, theatres, or cultural centers, and—apart from the journal *Sovietish Heimland*, which began to appear in 1961—no Yiddish publications are permitted. Most observers of the Soviet scene maintain that religious Jews enjoy fewer privileges than members of other religions. While central religious bodies exist for the Russian Orthodox Church, the Baptists, the Moslems, and other denominations, no central Jewish organization has been authorized. Only on rare occasions have Soviet rabbis been permitted to travel abroad.

Yehuda Leib Ilyich Levin, whose forebears have been rabbis for thirteen generations, was born on February 23, 1894 in the town of Nikopol, Ekaterinoslav Gubierna, in the Ukraine, one of the nine children (five boys and four girls) of Rabbi Ilya Nuesinovich Levin. Of his family, only two sisters survive and are living in Dnepropetrovsk. His mother was killed in 1942 during the German occupation of Pyatigorsk in the northern Caucasus, and one sister was tortured to death by the Nazis at Donetsk. One of his brothers was killed in action near Stalingrad in 1942.

When Levin was five years old, his father moved with the family from Nikopol to Ekaterinoslav—known since 1924 as Dnepropetrovsk. After his father's death in 1908, Levin went to Kovno (now Kaunas) in Lithuania, where he undertook rabbinical studies at the noted Yeshiva Knesset Beth Itzhak. When German troops occupied Lithuania after the outbreak of World War I, Levin returned to Ekaterinoslav. From 1915 to 1917 he served as an infantryman in the Imperial Russian army. He resumed his studies in 1917, enrolling in the Ekaterinoslav Teachers College, a Hebrew institution, where he remained until 1919.

Levin obtained his first position as a rabbi in 1923, when he was appointed to serve the Jewish congregation of the town of Grishino—now Krasnoarmeyskoye—in the Ukraine. When the Nazis occupied the Ukraine in 1941, Levin and his wife and daughters were evacuated to Grunch-Mazar in Uzbekistan, where they worked on a collective farm for three years. In November 1944, following the liberation of the Ukraine, the Levins returned to Krasnoarmeyskoye. Two years later, the family moved to Dnepropetrovsk, where Rabbi Levin served the Jewish congregation until 1956.

In January 1957, Levin—who over the years had acquired a reputation as a noted religious scholar—became the head of the newly established rabbinical seminary, Yeshiva Kol Jacob, at the invitation of Rabbi Solomon Shlieffer, then the chief rabbi of Moscow. The only institution of its kind in the Soviet Union, the seminary had been established through the efforts of Rabbi Shlieffer after years of petitioning in view of the declining number of rabbis available to serve the country's religious Jews. Its establishment coincided with the beginning of efforts by Premier Nikita S. Khrushchev to eliminate influences of the late dictator Joseph Stalin. During the last years of Stalin's regime, anti-Jewish activities had intensified, culminating in January 1953 in the infamous "Doctor's Plot" allegations, in which nine Jewish doctors were falsely accused of plotting the deaths of Soviet government officials and military leaders. The exoneration of the doctors after Stalin's death a few months later appeared to herald a brighter outlook for the Soviet Union's Jewish population.

The rabbinical seminary, housed in the building of Moscow's Central Synagogue, opened on January 6, 1957 with thirty-five students and eight faculty members. It was supported financially by synagogues throughout the Soviet Union. Each student was paid a generous stipend in addition to receiving lodging and kosher food. When Rabbi Shlieffer died on April 7, 1957, Levin succeeded him as chief rabbi of Moscow and relinquished the directorship of the seminary to Rabbi Simeon Treblink, while continuing to serve in its administration. By 1959 the seminary—which also trained cantors and kosher butchers—had only twenty rabbinical students. After the death of Rabbi Treblink in May 1961, the governing board of the school was disbanded and Rabbi Levin was relieved of his administrative duties. By the fall of 1962 the seminary had only six rabbinical students, reportedly because authorities refused to issue or renew residence permits for Moscow to students from out of town. Not long after that the seminary was closed.

Meanwhile, Rabbi Levin, as the chief rabbi of Moscow, continued to minister to the spiritual needs of his congregation and to expand his own knowledge by studying the extensive collection of Hebrew religious books, some centuries old, that were housed in the Moscow Central Synagogue. The largest of the three synagogues serving Moscow's Jews—who constitute about 10 percent of the Jewish population of the Soviet Union—the Central Synagogue is housed in a spacious, well-kept building a few blocks from the Kremlin. Rabbi Levin estimated in 1965 that some 600 persons attended the weekday services and about 1,000 took part in the Sabbath services, while during the high holidays the worshippers often overflowed into the streets. Although the great majority of those attending services are elderly, on Simchath Torah, the autumn holiday celebrating the giving of the first five books of the Old Testament, thousands of young people traditionally dance in the streets surrounding the Central Synagogue.

Along with the decline in government support of the rabbinical seminary, however, there was in the late 1950's and early 1960's a tightening of government restrictions on the practice of the Jewish religion. Many synagogues and Jewish cemeteries were closed, especially in the western areas of the Soviet Union. Between 1959 and 1963, the number of synagogues in the Soviet Union was reported to have decreased from 150 to ninety-six.

Vandalism was directed against synagogues and cemeteries, often in response to publicity accompanying arrests of Jews accused as speculators or as perpetrators of "Zionist propaganda." After the Central Synagogue had been stoned by vandals, Rabbi Levin told a reporter for the New York *Times* (October 23, 1962): "Historically, Russia was one of the centers of anti-Semitism. Although abuse directed against any ethnic group is now a crime, you cannot make everyone into a lover of the Jewish people overnight."

RABBI YEHUDA LEIB LEVIN

Other obstacles to the observance of Judaism in the Soviet Union were the refusal of the government to permit the baking or importation of sufficient matzoh (unleavened bread) for the Passover holidays and the shortage of Hebrew prayer books and of such religious items as phylacteries and prayer shawls. Because no Hebrew prayer books had been printed in the Soviet Union since 1956, when Rabbi Shlieffer obtained a printing of 10,000 copies, Rabbi Levin began in 1962 to make a precise Russian translation of the book in order to obtain government authorization for a much needed new edition.

In May 1965, Rabbi Levin addressed an officially authorized meeting at the Central Synagogue, commemorating the massacre at Babi Yar, in which tens of thousands of Jews had been killed by the Nazis during World War II. Two months later, a three-member delegation from the Rabbinical Council of America, headed by Rabbi Israel Miller of New York, visited the Soviet Union and addressed the congregation of the Moscow Central Synagogue. Rabbi Levin declared on that occasion that Jewish delegations and tourists from the United States were welcome "if they come in a spirit of peace and unity."

On July 28, 1965 Rabbi Levin announced that he had been informed by the Council for the Affairs of Religious cults that the Soviet government had agreed to grant some major concessions to the nation's Jews. All restrictions on the baking of matzoh were removed, Rabbi Levin's draft of the translation of the Hebrew prayer book was approved by the censors, and a printing of 10,000 copies of a three-volume edition was authorized. The rabbinical seminary was to be reopened, with twenty students from Moscow and ten students from other parts of the Soviet Union. Some Western observers viewed the moves as a response by Soviet officials to foreign criticism of the treatment accorded to Jews in the Soviet Union, but although the provision about matzoh was soon put into effect, no steps were taken by the Soviet government to implement any of the other parts of the agreement.

Since 1961 Rabbi Levin had been invited by American Jewish organizations to visit the United States, but he had been unable to obtain permission from the Soviet government. In 1963 he had declined an invitation from the Synagogue Council of America, pleading "sickness and old age," but when the American Council for Judaism invited him in April 1968, Levin accepted, with the approval of Soviet authorities. The visit was condemned by such organizations as the American Jewish Conference on Soviet Jewry on the grounds that the rabbi could not speak out on the plight of Jews in the Soviet Union and that the sponsoring organization failed to represent American Jewry. Spokesmen for the American Council for Judaism emphasized that its role was merely that of "advisory and protocol host" and that other organizations would be free to consult with the rabbi at their own discretion.

Accompanied by Cantor David Stiskin of the Leningrad Choral Synagogue, Rabbi Levin was enthusiastically welcomed on his arrival at New York's Kennedy International Airport on June 17, 1968 by delegates from Jewish organizations. He declared that his visit represented a private, nongovernmental venture in behalf of the Soviet Jewish community. An unofficial welcoming committee was headed by Rabbi Pinchas M. Teitz of Elizabeth, New Jersey, who hoped that the visit signaled "an era of closer relationship between the world's two largest Jewish communities, the American and the Russian."

On June 19, 1968 Rabbi Levin addressed some 1,700 persons at a meeting at New York's Hunter College Auditorium that was sponsored by the American Council for Judaism. After being greeted by a five-minute demonstration of welcome, including the traditional chant "Am Yisrael Chai!" ("The Jewish People Shall Live!"), he pleaded for peace and understanding between the United States and the Soviet Union. But his repeated assertions that there was no anti-Semitism in the Soviet Union and that Soviet Jews enjoyed full cultural freedom and prestige in the arts and sciences brought forth hoots and jeers from a vociferous minority. "Let American Jews come to Russia to see for themselves," Rabbi Levin declared, in reply to the hecklers. The tumult finally forced Rabbi Levin to leave the stage before the last portion of his fifty-minute speech could be translated from the Yiddish. Afterwards, a representative of the American Jewish Conference on Soviet Jewry remarked that the rabbi had been "obliged to place a fine gloss over the real and tragic plight of Soviet Jewry," adding, "We understand the difficulties under which he is speaking and appreciate the sad role he must play." A spokesman for the American Jewish Congress deplored the "disorderly and discourteous treatment" accorded to the rabbi and declared that as a guest in the United States he was entitled "to have his say no matter how profoundly we disagree with him."

In an address at the Orthodox Jewish Center of Elizabeth, New Jersey on June 20, 1968 Rabbi Levin declared that his only mission in coming to the United States was "to establish contact between Russian and American Jewry." On June 22, at his suite in New York's Essex House, he held a reception for Orthodox rabbis, many of whom were his contemporaries who had also studied at the great East European Orthodox Jewish seminaries. At a reception given by Arthur M. Goldberg, the outgoing United States Representative to the United Nations, on June 24, Levin praised the American Jewish community for creating "a dynamic network of Jewish religious institutions" and expressed confidence that Judaism would some day flourish in the Soviet Union. On June 27 he was guest of honor at a reception given by the Appeal of Conscience Foundation, an interfaith group committed to freedom for all religions and denominations. Rabbi Levin told the gathering that the mission of religion was "to confront the social problems" facing the world. "Religions have fantastic moral resources and strengths which can be harnessed to solve the issues of our times," he said. In February 1969 invitations were sent to several American clergymen by Menashe Mikhailovich, president of the Moscow Central Synagogue, to attend Rabbi Levin's seventy-fifth birthday celebration in Moscow.

In 1921 Rabbi Yehuda Leib Levin married Frida Aronovna. Their three daughters are Rebecca, a dentist; Dasya, an engineer; and Tamara, a medical doctor. Rabbi Levin and his wife have thirteen grandchildren, three of whom live with them. A dignified and soft-spoken man, whose patriarchal appearance is enhanced by a flowing white beard, Rabbi Levin is about six feet tall and dresses in the traditional Eastern European Jewish manner. During his visit to the United States he said: "Judaism has in the past been in worse conditions than it is today in the Soviet Union. . . . The day will come, hopefully, when Russian children will drag their grandparents to the synagogue."

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LEWIS, CECIL DAY See Day-Lewis, C.

LICHTENSTEIN, ROY

Oct. 27. 1923- Artist
Address: b. Leo Castelli Gallery, 4 E. 77th St.,
New York 10021

One of the pioneers in the Pop Art movement of the 1960's, Roy Lichtenstein has seen his comic strip-inspired paintings become one of the most widely argued styles of the decade. Although he had worked in various forms of abstract expressionism and optical painting, often using enamel, metal, and other non-oil materials, he became best known to the art world through his New Realist canvases based on the Benday pointillist technique, an enlargement of the photo-mechanical screen of tiny dots that constitute the color shading in a comic strip. One of that small company who compel their viewers to take a new look at art, Lichtenstein has called his imagery "mock insensitivity." Some observers have downgraded it as banal and soporific, while friendlier critics have hailed it as new and significant. Few have adopted a neutral stand towards his work, often because they have failed to catch the satiric drift of his work. Comic strips, fellow pop artists, abstract expressionists, Picasso, and the pseudo-Bauhaus art of the 1930's have all at one time or another served as targets for Lichtenstein's humorous gibes. A major retrospective of over 100 of the artist's works was held at the Guggenheim Museum in New York from September 19 to November 16, 1969.

The son of a prosperous realtor, Roy Lichtenstein was born on New York City's upper West Side on October 27, 1923 to Milton and Beatrice (Werner) Lichtenstein. He has a sister, Renée. In 1940 Lichtenstein graduated from Benjamin Franklin High School in New York City. His studies in the fine arts at Ohio State University were interrupted in February 1943, when he entered the United States Army as a private. Discharged with the rank of private first class in January 1946, Lichtenstein returned to Ohio State, where he obtained his B.F.A. degree in 1946 and his M.F.A. in 1949. From 1946 to 1951 he was an instructor at Ohio State. As an assistant professor, he taught at State University of New York College at Oswego from 1957 to 1960 and at Douglass College of Rutgers University from 1960 to 1963.

Lichtenstein's interest in Americana began in 1951 and lasted throughout most of the decade. From that period of Wild West inspiration emerged his series of somewhat cubist cowboys and Indians, inspired only remotely by such Western painters as Frederic Remington. That preoccupation with American folk themes lasted about six years, during which time he supported himself in Cleveland with free-lance sheet-metal work and window design. Then, in 1957, after moving to Oswego, Lichtenstein turned to abstract expressionism, and it was also about that time that he undertook his first comic strip experiments.

His adventure in cartoon format, later to give Lichtenstein his boost to international fame, was transformed by the expressionist technique then occupying so much of the painter's attention. Among the comic-strip subjects that came under Lichtenstein's scrutiny at that time as material for abstract expressionist treatment were such old American household favorites as Popeye and Mickey Mouse as well as cowboys and Indians. It seems not unlikely that, coming as it did after his Americana-Far West period, his cultivation of standard American subject matter and cultural forms was a symptom of Roy Lichtenstein's search for permanent aesthetic values and transcendent messages among the shifting rubble of American mass cultural phenomena.

Reportedly, Lichtenstein began toying with the comic strip idiom for his children's amusement and even experimented with bubble gum wrappers, blowing one up in proportion to see what it would look like. Some art critics have maintained that his distinctive cartoon phase can be traced directly and exclusively to the Mickey Mouse canvas he painted for his two sons in late 1960, but Lichtenstein himself explained in John Rublowsky's *Pop Art* (Basic Books, 1965) that his interest in comic strips as a visual medium went back much further than his first paintings on the subject. From the cartoonist's lexicon he adopted the Benday dots used by printers, forms outlined in a thick black, and primary Magna colors. He applies his Benday dots with a toothbrush through a perforated screen.

WARNED
BRATATAT
MY SHIP WAS BELOW

ROY LICHTENSTEIN

One of the things that fascinated Lichtenstein about the comics was the fact that they represent an industrial process applied to an artistic problem and stem directly from the need for a rapid and cheap method of printing color. Commercial artists have carried the comics to a considerable degree of perfection, achieving a remarkable image-idealization not incompatible with the demands of commercialism. The contribution of several generations of such comic illustrators to a general vocabulary of mutually acceptable symbols has led to the emergence of an impersonal form that Lichtenstein would like to "bend toward a new classicism."

Although many of those early cartoon experiments were considered failures by the artist and destroyed, one rendition of Donald Duck—again painted at the request of his sons—sent Roy Lichtenstein to thinking about the expressive power of the medium, which he had, at any rate, been on the verge of venturing into. He credits his conversations with fellow artists and his familiarity with the works of such contemporaries as Robert Rauschenberg, Jasper Johns, and Claes Oldenburg with providing at least as much influence for the move. Nevertheless, Lichtenstein returned for a time to the abstract expressionist style.

While Roy Lichtenstein's thinking about the comic strip method developed, he painted a series of several such paintings. Meanwhile, he became increasingly certain that his new technique was both significant and meaningful, since, according to Rublowsky the medium summed up the essence of the time. But their unorthodoxy and rebellious esthetic made Lichtenstein hesitate to show them in a commercial gallery.

Instead he showed them to fellow artists Allan Kaprow (one of the fathers of the "happening"), Bob Watts, and George Segal, who enthusiastically shared the artist's estimate of the inherent possibilities of the new medium. It was Kaprow, a colleague at Rutgers, who exercised more influence on him at that time with his celebrated happenings than other artists, who suggested that Lichtenstein show his daring canvases to Ivan Karp of New York's Leo Castelli Gallery. Not without a certain anxiety, Lichtenstein took his pictures to Karp, from whom they evoked a strong and immediate response. When Karp showed the Lichtenstein paintings to Castelli that same day, he found his own response validated, although the revolutionary cartoon style led to doubts concerning the work's value in a commercial gallery.

Convinced nonetheless that the work had to be shown, Karp sought the advice of such modern art experts as artist Ben Birillo, and collectors Phillip Johnson, Burton Tremaine, Richard Brown-Baker, and David Hayes. Birillo's enthusiasm moved the Castelli Gallery to offer Lichtenstein the first one-man show of his comic strip paintings in 1962—a show that turned out to be a sensation comparable to the one caused half a century earlier in Paris by the Fauvists. That same year Roy Lichtenstein took part in a group show at the Sidney Janis Gallery in New York entitled "The New Realists."

In his New York *Post* (December 2, 1962) article on Lichtenstein and other pop artists critic Irving Sandler cautioned against the fallacy of hailing the new school as representing a trend away from abstract expressionism and a return to figuration, maintaining that the New Realists derive from the most advanced vanguard of abstract art. Sandler felt that the New Realists had found a clever solution to the problem of depicting three-dimensional figures and at the same time stressing a two-dimensional painting surface—a problem that has intrigued avant-garde artists for decades. Fernand Léger, an artist frankly admired by Lichtenstein, was one of the trail-blazers; so, in his own way, is Jasper Johns. The solution they proposed was the selection of themes from commercial art, which by nature is flat and non-illusionistic. The canvas of the serious artist resembles the rectangular confines of the billboard or the cartoon space. Similarly, Henri Matisse and Léger bequeathed to the New Imagists a simplification of pictorial means that cleared the way for a study of color and its expressive scope.

That peculiar combination of abstraction and illustration is partly responsible, according to Sandler, for the popular success of the new genre: a blend of "way-out" pioneering and folksy, well-known motifs. Roy Lichtenstein has declared that he sees no difference between painting a Coca-Cola bottle and painting a wine bottle, like Picasso and his contemporaries. Sandler, in his prophetic article on the then new pop medium, saw in that "cock-eyed confrontation of Henri Matisse and Milt Caniff" a vision of an integrated American culture.

Not all of the critics were hospitable to Lichtenstein's cartoon-oriented pop style. New York *Times* (October 27, 1963) art critic Brian O'Doherty, who labeled him "one of the worst artists in America," remarked that Lichtenstein "briskly went about making a sow's ear out of a sow's ear" in his Castelli Gallery exhibition, in an obvious reference to what O'Doherty considered the banality of Lichtenstein's work. Although O'Doherty granted the artist's license to choose any subject matter he may care to, since anything can serve as the subject matter of art, he took exception to Lichtenstein's attitude toward his subject and speculated about the limits of banality. O'Doherty conceded that Lichtenstein had posed some of the most difficult problems in art precisely at a time when no one really seemed to know the answer to the question, "What is Art?"

In 1963 Lichtenstein was one of ten young painters and sculptors commissioned by Philip Johnson, the architect of the New York State pavilion of the New York World's Fair, to create twenty-foot square works for the outside wall of the circular theatre of Circarama of the pavilion. By 1964, the year in which the Fair opened, Lichtenstein had passed from the deliberately sentimental, Mary Worth type of comic strip painting featuring highly romanticized human beings speaking by means of dialogue or thought balloons to pop landscapes and sunsets in a pop impressionistic vein distinctively his own. That year the painter also confronted the recurring claim of banality leveled against his work by admitting in remarks published in *Newsweek* (November 9, 1964) that his special, pop-flavored sunset was indeed banal and sentimental, but was a "certain kind of banal—like life, and one's normal response to it."

An exhibition of late-pop landscapes and seascapes and sunsets at the Leo Castelli Gallery in the autumn of 1964 brought to the fore not only a new Lichtenstein mode of expression but what was for him a new medium—enamel on steel. Speculation continued as to whether pop art was "in" or "out," leading J. Carter Brown, assistant director of the National Gallery of Art to state in the Washington *Post* (December 6, 1964) that at its best, as in Lichtenstein's latest work, pop art remained both new and significant. Brown pointed out that, while not depicting *pop* things as such, the artist's recent work continued to exploit the pop style's aesthetic impact.

A trend towards spaciousness and openness was apparent in Lichtenstein's "Big Painting #6," an oil and Magna enlargement of a brush stroke that was displayed at Washington's National Collection of Fine Art as part of an exhibit of contemporary American art from the 1966 Venice Biennale. Lichtenstein had attracted considerable attention at the international showing. Reviewing the show, which ran from November 30, 1966 through January 15, 1967, Andrew Hudson detected the influence of contemporary abstract painting on Lichtenstein's new approach. The same move towards abstraction became obvious in Lichtenstein's subsequent exploration of the 1930's taste for "moderne" design in paintings, decorative items, and sculpture. Carrying his experiments in flat, commercial styles to their logical conclusion, Lichtenstein decorated a billboard on the outskirts of Beverly Hills, California as an advertisement for his one-man show at the Pasadena Art Museum in April 1967, later exhibited at the Minneapolis Walker Art Center, and executed another billboard for Expo 67 in Montreal, Canada.

In the first exhibition of pop art ever to be held at the Tate Gallery in London, Lichtenstein held a one-man show of eighty of his works in January

1968. British critics reacted with almost unqualified praise. Citing the artist's intelligence and the overwhelming impact of his work, Norbert Lynton of the *Guardian* (January 5, 1968) called Lichtenstein the "pop painter par excellence." In an interview for the London *Observer* (December 31, 1967) Mary Holland pointed out that Lichtenstein's concerns are painterly rather than fashionable or political; even his obsession with cliché is a painter's obsession. Nigel Cosling, writing in the same publication on January 7, 1968, analyzed Lichtenstein's work into equal components of "affection, satire, metaphysics, art criticism and formal preoccupations," and predicted that the artist may turn out to be "the calmest crystallizer of our generation, a kind of Ingres from Manhattan." In an age of mass media Lichtenstein believes that painting should above all remain impersonal.

Roy Lichtenstein married Isabel Wilson on June 12, 1949. When the marriage ended recently in divorce, the mother was given custody of the two sons, David and Mitchell. Lichtenstein now lives in a nine-room Bowery floor-through in a building that until 1917 was a German bank and then became a warehouse. To Mary Holland the painter looked "closer to Henry James than Damon Runyon, a quiet, slim man . . . with a faintly aristocratic face, pale girlish eyes and greying hair." She noted that he walked "straight as an athlete" and used his hands a great deal in conversation, to drive his points home. Lichtenstein is five feet eight inches tall and weighs about 150 pounds. Several journalists have commented on his pixie-like features and his sense of humor. Lichtenstein remains both modest and incredulous about his spectacular success and the fancy prices—in 1967 up to $12,000 a painting—his work now fetches. His religious affiliation is with Judaism.

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LILLEHEI, C(LARENCE) WALTON (lil'ē-hī)

Oct. 23, 1918- Surgeon
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DR. C. WALTON LILLEHEI

A pioneer in open-heart operating procedures, Dr. C. Walton Lillehei innovated many techniques of modern heart surgery that have since become standard. Throughout much of his professional career Dr. Lillehei was associated with the University of Minnesota. Then, in 1967, he became surgeon in chief at New York Hospital and chairman of the department of surgery at Cornell University Medical College. At New York Hospital Dr. Lillehei has performed several heart transplants, and in February 1969 he supervised surgical teams that performed the world's largest multiple transplant.

Born on October 23, 1918 in Minneapolis, Minnesota, Clarence Walton Lillehei is the oldest of the three sons of Dr. Clarence Ingewald Lillehei, a dentist, and Elizabeth Lillian (Walton) Lillehei. All three sons became doctors and for many years practised medicine together at the University of Minnesota Medical Center. The youngest brother, Dr. Richard C. Lillehei, an internationally renowned surgeon-researcher, is a professor of surgery there, and the other brother, Dr. James P. Lillehei, an internist, is an associate professor in the department of medicine.

Even as a child C. Walton Lillehei displayed a surgeon's dexterity, periodically taking apart and reassembling his father's Model T Ford. He attended public schools in Minneapolis and graduated from West High School in 1935. That fall he enrolled at the University of Minnesota. He recently wrote that his desire to go into medicine was reinforced by the challenge of a chemistry professor who warned that he would not last six weeks in medical school. After he graduated in 1939 with the B.S. degree, he entered the University of Minnesota Medical School, where he completed the three-year course of study in two years. In 1941 he obtained the Bachelor of Medicine degree, along with membership in Alpha Omega Alpha, the honorary scholastic medical fraternity. He then interned for a year at the Minneapolis General Hospital and, in June 1942, a few months before his twenty-fourth birthday, received the M.D. degree and a commission as first lieutenant in the United States Army Medical Corps. For a time he was attached to a combat group in Europe and later directed a field hospital at Anzio. By the time he was discharged in February 1946 Dr. Lillehei had won a Bronze Star and had attained the rank of lieutenant colonel.

Having decided to specialize in surgery, Dr. Lillehei returned to the University of Minnesota Hospital after the war to begin a long and arduous residency that lasted from 1946 through 1950. During that period he held an Ebin Fellowship and grants from the Rockefeller Foundation and the

National Cancer Institute. At the same time he was a doctoral student in the University of Minnesota Graduate School department of surgery. He studied under the direction of Dr. Owen H. Wangensteen, who had instituted an unusual program preparing residents to become surgeon-researchers with a Ph.D. degree in the clinical science of surgery. Lillehei was required to write a dissertation in surgery and to do original research in a basic science, his choice being physiology. Thus, after working in Wangensteen's laboratory as a research assistant from October 1946 through December 1947, he became an assistant in the physiology research laboratory of Dr. Maurice B. Visscher, where he remained from October 1948 through September 1949. On July 1, 1949 he also became a full-time clinical instructor in the department of surgery of the university's medical school.

By 1950 Dr. Lillehei had already established a reputation as a surgeon-researcher of great promise. Suddenly it appeared that the promise might not be fulfilled, when it was discovered that he was suffering from lymphosarcoma, a virulent cancer of the lymph system. He immediately went into surgery and in a drastic twelve-hour operation the malignancy was removed from his head, neck, and chest. After a torturous recovery period the doctor regained his health and resumed his former heavy schedule. In 1951 he received an M.Sc. degree in physiology and the Ph.D. in surgery, and was promoted to the post of associate professor in the medical school.

Before the early 1950's cardiac surgery was rarely attempted and extremely primitive. Closed heart operations had been developed in the 1930's and 1940's for congenital defects in infants but since the heart was not exposed to full view there was always the danger of damaging other parts of the body during surgery. The key to performing effective heart surgery lay in finding a way to relieve temporarily the patient's heart of its life-sustaining duties while the surgeon opened it up and made the necessary repairs with a direct view. During the early 1950's Dr. Lillehei and his associates at the University of Minnesota experimented with various methods by which the patient's blood might be oxygenated without his heart pumping blood through the lungs. In March 1954 a team of surgeons headed by Dr. Lillehei performed intracardiac surgery with controlled cross circulation of the blood of the patient and of a donor. The patient, a year-old infant, was connected to the donor, his father, by means of two sets of plastic tubes running through a mechanical pump. Used, venous blood was pumped from patient to donor, and clean, oxygenated blood was pumped from the donor back to the patient. The donor took over the work of the patient's lungs, while the pump carried out the normal activity of the patient's heart. Although the patient's heart continued to beat, it was relieved of its more strenuous functions and could better resist the trauma of the operation. During that year Lillehei and his staff used the cross-circulation technique in forty-four other cases, repairing several types of heart damage once considered inoperable.

The cross-circulation technique developed by Dr. Lillehei played a critical role in demonstrating the feasibility of heart lung bypass in direct vision surgery in any region of the heart. His success encouraged surgeons at the University of Minnesota Medical Center to experiment with other methods of bypass and several exciting innovations were made. One of the methods used by the Lillehei team was to use the dissected lung of a dog as a blood oxygenator with a mechanical pumping system carrying the blood to and from the patient. Dr. Lillehei and Dr. Richard A. DeWall worked together on several artificial heart-lung machines, including a simple expendable artificial oxygenator and a self-contained disposable oxygenator of plastic sheeting. When the electronic device called the helix reservoir bubble oxygenator was introduced by Lillehei and DeWall in June 1955, it was hailed as the ultimate in surgical equipment. The circuit of the machine conducted blood from two catheters inserted in the patient's venae cavae into a mixing chamber. There the blood was perfused with bubbles of oxygen that were then removed in a debubbler. The oxygenated blood flowed into the helix reservoir and was pumped back into the femoral artery of the patient. That highly perfected heart-lung machine greatly reduced the high mortality rates that had plagued the early years of open heart surgery. It gave surgeons ample time to work within the heart cavity and made it possible to develop routinely effective operations for many types of congenital malformations.

Open heart surgery was originally applied to the correction of congenital defects. Then Dr. Lillehei and his team of surgeons began to experiment with surgical procedures to repair severe valvular damage resulting from rheumatic fever. In 1957 he first attempted the total replacement of the aortic valve with a prosthetic plastic valve. (Five years later he reported that the patient was in good health.) In the following years he performed many operations for the partial and total replacement of the aortic and mitral valves after coronary or circulatory damage. Replacement techniques advanced heart surgery and led to the realization that heart transplants were possible, either with donor hearts or eventually with a prosthetic organ. Over the years heart surgeons from all over the world went to Minnesota to learn the techniques of cardiac surgery from Dr. Lillehei and his associates. Among Lillehei's pupils were Dr. Norman E. Shumway of California, who later devised the technique for heart transplants, and Dr. Christiaan Barnard of South Africa, who performed the first successful heart transplant operation in December 1967.

In 1960 Dr. Lillehei and several Minnesota colleagues published a report in the *Journal of the American Medical Association* on the successful use of artificial electronic pacemakers to maintain the heart's proper rhythm in cases of heart block, the disruption of the heart's natural electrical system. They reported on the use of pacemakers in sixty-six patients, either temporarily following surgery or on a long-term basis in non-surgical cases. "Not only has the threat of sudden death in these patients been removed," the doctors wrote, "but their physical and emotional rehabilitation has been dramatic." Despite the efficacy of pacemakers, the Minnesota surgeons continued to experiment to find devices that would be effective in aiding heart failure arising from other causes, besides heart block. At the annual meeting of the American College of Cardiology in February 1967 Dr. Lillehei reported on two promising devices that had not, as yet, been tested on human beings. One device, resembling a rounded plastic sheet with a balloon lining, could be surgically implanted around the heart to assist temporarily in the rhythmic pumping of blood. The other model, a multilayer sandwich of plastic sheets and silicone rubber membranes with no valves or interior moving parts, could function as a miniature heart and lung. It might be used as a booster outside the chest, but Lillehei said that the ultimate objective was to place several together inside the chest to replace the heart and lungs completely. Dr. Lillehei predicted that an artificial heart would be perfected for use within ten years.

In June 1956 Dr. Lillehei was appointed a full professor in the department of surgery at the University of Minnesota Medical School. He remained in that position until November 1, 1967 when he assumed new posts as chief of surgery at New York Hospital, chairman of the department of surgery at Cornell University Medical College, and as Lewis Atterbury Stimson Professor of Surgery there. When Lillehei arrived in New York City with seventeen members of his Minnesota team it was apparent that he intended to continue his bold programs. On June 2, 1968 he performed his first heart transplant, only the third in New York City. "I guess if the kids can do it, so can the old man," said Lillehei, jokingly referring to his accomplished students, Barnard and Shumway—both only some five or six years his junior. In the first week of January 1969 his surgical team performed two more heart transplants at New York Hospital. In February 1969 Dr. Lillehei presided over teams of surgeons that performed the world's largest multiple transplant operation and the first inter-hospital heart transplant. The donor, an unidentified fifty-seven-year old New Yorker, had died in Memorial Hospital, across the street from New York Hospital. In a race with time two doctors rushed the donor's heart from Memorial to New York Hospital by way of an underground tunnel. The heart stopped beating for only twenty minutes. The same donor's kidneys and corneas were transplanted into four recipients at New York Hospital by surgical teams under the supervision of Lillehei. (The liver was transplanted into a twenty-seven-year-old woman at Memorial Hospital.) At a news conference held on February 20, Dr. Lillehei predicted that there would soon be central clearing houses for matching donors and recipients so that such inter-hospital multiple transplants could become commonplace.

Dr. Lillehei's bibliography includes nearly 400 articles in professional journals and books. He is a diplomate of the American Board of Surgery and of the American Board of Thoracic Surgery and a fellow of the American College of Surgeons, the American College of Chest Physicians, the American Heart Association, the American College of Angiology, and the American College of Cardiology. He served as president of the latter organization from 1966 to 1967. Dr. Lillehei holds memberships in the American Medical Association, the Halsted Society, the American Society for Artificial Internal Organs, and the New York Academy of Sciences. He has been given honorary memberships in the British Royal Society of Medicine, the Royal Society of Sciences of Sweden, and the Sociedad de Cirujanos de Chile. In 1955 Dr. Lillehei received the Lasker Award for outstanding contributions to cardiac surgery.

Dr. C. Walton Lillehei and Katherine R. Lindberg, a nurse, were married on December 31, 1946. They have four children: Kimberly (Mrs. Loken), Craig, Kevin, and Clark. Five feet eleven inches tall and weighing 175 pounds, Dr. Lillehei has blue-green eyes and receding blond hair. His friends and colleagues characterize him as a man of great warmth, charm, and compassion. He is a member of the Scottish Rite of Free Masonry.

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LOSEY, JOSEPH (WALTON)

Jan. 14, 1909- Film director
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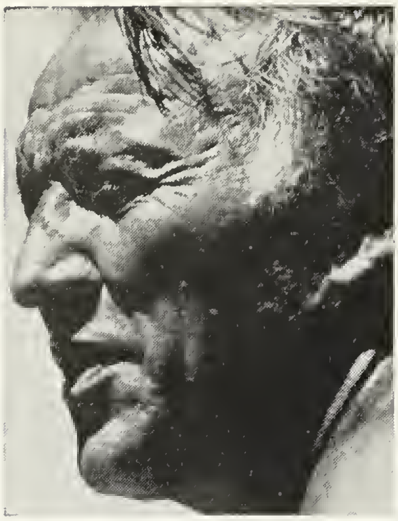
Forced to leave the United States during the McCarthy era after a Hollywood blacklist had cut off his promising career, Joseph Losey settled in England and eventually became known as that country's foremost film director. Losey began as a Broadway stage director during the 1930's and went to Hollywood after World War II, where he directed several suspense and crime melodramas. His earlier British films, such as *Chance Meeting, The Concrete Jungle,* and *These Are the Damned,* made him a cult hero of the French critics of *Cahier du Cinéma,* but it was not until the release of *The Servant* in 1963 that he became known internationally. Although some critics, including Richard Schickel of *Life* magazine, have dismissed Losey as "the contemporary master of the self-consciously beautiful, essentially empty gesture," most have praised his cinematic disclosures of the ambiguities inherent in the conflicts between individuals and between the individual and society.

Joseph Walton Losey was born in La Crosse, Wisconsin on January 14, 1909 to Joseph Walton and Ina (Higbee) Losey. In interviews he is reticent about his family background, but he did tell one interviewer that his mother had been a member of the Daughters of the American Revolution. Losey entered Dartmouth College at the age of sixteen to study medicine, but his interests turned to drama and he eventually became an English major. A one-act play he wrote for the Dartmouth Players won



JOSEPH LOSEY

an award, and during his senior year he was elected student director of the theatre group. Losey graduated from Dartmouth with a B.A. degree in 1929 and took an M.A. degree in English literature at the Harvard Graduate School of Arts and Sciences the following year.

In 1930 Losey came to New York City, where he began writing book and theatre reviews for the New York *Times*, *Theatre Arts Monthly*, and the *Saturday Review of Literature*. After a brief stint as assistant stage manager of Vicki Baum's *Grand Hotel* he traveled in Germany and England and returned to New York late in 1931 as stage manager of the American production of Charles Laughton's *Payment Deferred*. In 1932 Losey staged the first variety shows at the Radio City Music Hall, and the next year he made his debut as director of a play with *Little Ol' Boy* in New York. After directing a few more plays he returned to Europe in 1935 as a roving reporter for *Variety*. In Moscow he attended film classes conducted by Sergei Eisenstein and directed an English-language production of Clifford Odets' *Waiting for Lefty*. Back in New York the next year Losey staged productions for the WPA-sponsored Federal Theatre Project, including several of the living newspaper programs, and the first theatre-in-the-round production in the United States, a play about the Spanish Civil War entitled *Who Fights This Battle?* Losey also was one of the directors of a political cabaret.

By the late 1930's Losey had become involved in education films and brief documentaries on social problems and issues. His first short, an animated puppet show called *Pete Roleum and His Cousins*, was shown at the Petroleum Industries Exhibition at the 1939 World's Fair. After the outbreak of World War II Losey staged war relief shows in major United States cities and provided lunch hour entertainments for defense factory workers. Between 1942 and his induction into the United States Army Signal Corps in 1943 Losey wrote some ninety half-hour programs for NBC and CBS, including the *Worlds at War* and *Days of Reckoning* series.

Released from military service in 1945, Losey went to the MGM studios in Hollywood, where he directed *A Gun in His Hand*, a short film that won an Academy Award nomination. In 1947 he directed a stage production of Bertolt Brecht's *Galileo*, starring Charles Laughton, that was presented in Hollywood and in New York. It marked the first major Brecht production in the United States. Losey's first feature-length film was *The Boy With the Green Hair* (RKO, 1948), a drama that explored social intolerance and made a plea for peace. It was followed by four melodramas of suspense and violence: *The Lawless* (Paramount, 1949); *The Prowler* (United Artists, 1951); a remake of the 1932 Fritz Lang classic, *M* (Columbia, 1951); and *The Big Night* (United Artists, 1952).

During the making of all those films Losey lived under the lengthening shadow cast by the Hollywood Communist blacklist, as one friend or associate after another fell into disrepute. After refusing to testify before the House Un-American Activities Committee in 1951, he himself was blacklisted by the Hollywood film industry. At the time it took place he was in Italy with Paul Muni, making *Stranger on the Prowl* for distribution by United Artists. When the picture was released in 1952 Losey's name had vanished from the credits.

After vainly seeking work in films, television, radio, and advertising, Losey left the United States for England in November 1952. In London at first he had to take any job he could find and often wrote scripts anonymously. "I was bargain-basement," he told Joan Barthel in the New York *Times* (March 26, 1967); "they paid me what they wanted to, and I was grateful, because at least they employed me, under whatever conditions." Gradually he began to direct films, although his earliest ones, *The Sleeping Tiger* (1954) and *The Intimate Stranger* (1956), were credited to pseudonyms. Subsequent films included *Time Without Pity* (Harlequin, 1957), *The Gypsy and the Gentleman* (J. Arthur Rank, 1957), and *Blind Date* (J. Arthur Rank, 1959, released in the United States as *Chance Meeting)*. Most of them were in the suspense genre and none was of his own choosing, but as he later remarked, "A director has to keep working." He also directed two London stage plays, *The Wooden Dish* by Edmund Morris in 1954 and *The Night of the Ball* by Michael Burn in 1955.

During the late 1950's Losey became an idol of the young avant-garde French film buffs and critics associated with *Cahiers du Cinéma*. His circle of admirers expanded in 1960 with the release of *The Criminal* (Anglo-Amalgamated, shown in the United States as *The Concrete Jungle)*, an uncompromising view of prison life that starred Stanley Baker. The well-made melodrama turned out to be a top box-office draw in Germany, Sweden, and France. In 1961 the Paris Cinémathèque presented a week-long retrospective of Losey's films that attracted standing-room-only crowds. Although not successful commercially, his next film, a semiscience fiction tale entitled *The Damned* (Columbia, 1962, released in the United States as *These Are the Damned)*, won the Critics Prize at the second annual International Science Fiction Film Festival in Trieste in 1964.

In *Eve* (Gala, 1962, released in the United States in 1965 as *Eva)* Losey explores the nature of relationships between men and women through an oppressive love story about a cruel and narcissistic call girl and her masochistic lover, a second-rate author who has stolen his dead brother's novel to make himself famous. After Losey finished the film it was drastically cut and redubbed, and its musical score was altered by the producers, Roger and Raymond Hakim. Losey and his stars, Jeanne Moreau and Stanley Baker, battled unsuccessfully to have their names removed from the credits. Most critics panned the film, but Losey maintains that the original unaltered print, which has never been reviewed, stands as one of his best efforts.

Although most of Losey's British films were distributed in the United States, none really caught on in his native land until *The Servant*. The latter, shown at the first New York Film Festival in September 1963, was released commercially for American showing in March 1964. Scripted by Harold Pinter from a novel by Robin Maugham, the film is the sinister tale of a British manservant (Dirk Bogarde) who brings his effete young master (James Fox) completely under his domination in a cruel reversal of the master-servant relationship. Judith Crist wrote in the New York *Herald Tribune* (March 17, 1964): "Joseph Losey has permitted the camera to overlook no nuance of perversion, no suggestion of evil in the faces and forms of people, in the narrow passages and dark corners—and the mirrored surfaces he has a tendency to over-use."

Many critics saw in the film a commentary on the decadence of British society. Internationally acclaimed, *The Servant* represented a triumph for Losey, who has pointed out that it was the first picture over which he had complete control. The film was nominated for several awards by the British Film Academy and was Great Britain's entry in the Venice Film Festival of 1963.

Losey's next film, *King and Country*, a low-budget production about World War I that was shot in only eighteen days, was Great Britain's entry in the New York and Venice film festivals of 1964. Under Losey's direction the screenplay, adapted by Evan Jones from John Wilson's play *Hamp*, moved inexorably through the court martial of a slow-witted, shell-shocked British Army deserter to his execution before a firing squad. Unrelievedly stark and grim, the film elicited nearly unqualified praise from critics for Losey and for its stars—Tom Courtenay as Hamp and Dirk Bogarde as the officer assigned to defend him.

Modulating into a different key, Losey next directed the controversial *Modesty Blaise* (Twentieth Century-Fox, 1966), a spy adventure based on a British comic strip. Although some critics considered the film a mistake, *Modesty Blaise* was a box-office success. Losey explained to Rex Reed in an interview published in *Conversations in the Raw* (World, 1969): "It was meant to be the last and final word on the subject of camp, a film to extinguish forever —hopefully—the forces behind the garbage-can syndrome of movies Hollywood is turning out now."

Losey, Pinter, and Bogarde collaborated again on *Accident* (Cinema V, 1967) a film based on a novel by Nicholas Mosely, and produced on location in the quiet green beauty of the English countryside around Oxford. *Accident* fathoms the tensions and fears of five people whose surface calm and serenity are disturbed by the advent of a beautiful young girl. Most critics regarded the film as Losey's most successful thus far, and his actors shared in much of the praise, especially Bogarde and Stanley Baker as two middle-aged university dons haunted by the ebbing away of their youth. *Accident* won the special jury prize at the Cannes Film Festival of 1967.

Less successful, in spite of the presence of Richard Burton and Elizabeth Taylor, was Losey's next film, *Boom!* (Universal, 1968), an expensively mounted production about a dying millionairess and her house guest—a poet who seems to symbolize the angel of death. The film received generally lukewarm reviews, with most critics faulting the screenplay adapted by Tennessee Williams from his chronic Broadway failure, *The Milk Train Doesn't Stop Here Any More*. Representing a dissenting opinion, Arthur Knight wrote in the *Saturday Review* (June 1, 1968): "The setting is a glorious villa overlooking the seacoast of Sardinia, each scene is meticulously framed and imaginatively photographed, and the chances are that at last Williams has achieved a version of his play that will satisfy both him and its audience." Losey again directed Miss Taylor, along with Mia Farrow, in *Secret Ceremony* (Universal Pictures, 1968), which the *Newsday* (October 24, 1968) critic called "a muddled, murky, pretentious Gothic tale of an orphan in need of mothering and a prostitute in need of someone to mother." The majority of other critics were scarcely more impressed, although many admired the bizarre, art nouveau London mansion that served as the main setting.

In addition to being a motion picture director, Losey is a highly paid director of commercials for British television. That sideline gives him the financial freedom to work only on films that interest him. Trying to define the function of a director, Losey told Lee Langley of the *Guardian* (January 9, 1965), "[the director's] primary and personal statement is made through the use of his own talents, and in protecting the other talents so that they can afford to be vulnerable; creating an atmosphere in which they can feel safe." Although an admirer of Alain Resnais, Losey is impatient with much of the French New Wave and, with characteristic irreverence for cultural idols, has dismissed Godard's *Weekend* as "a pile of junk." Among films that Losey would like to make in the future are the story of Malcolm X, Hardy's *The Mayor of Casterbridge*, and Conrad's *Nostromo*. "More and more I trust the implied," Losey told John Gruen in an interview for *Close-Up* (Viking, 1968). "I can no longer settle for the direct message. I want to make films that break down certainty. There are no absolutes. And I want to show this *not* by being amorphous, or mystical, or verbose, or unspecific, but by being as precise as possible about those things that can never be precise."

In 1937 Joseph Losey married Elizabeth Hawes, the well-known fashion designer and best-selling author. By that marriage, which was dissolved in 1939, he has one son, Gavrik, who is a production manager in a London film studio. Since then, Losey has been married at least once—some sources say as many as three times—and he has another son, Joshua, who is about eleven years old. His long stay in England has not erased his identity as an American. Perhaps as Andrew Sarris in the New York *Times* (November 17, 1968) observed, Losey now "belongs to that tribe of trans-Atlantics who are equally at home in London or New York, but rooted nowhere." A tall man with graying hair and blue eyes, Losey has been described as unconventional, unpretentious, and complex. Although he denies that his outlook is despairing, he admits that he is no Pollyanna. "It seems to me that people are terribly lonely," he told John Gruen. "They are lonely and full of betrayals in themselves and each other. There's never any clear division between good and evil. People are victims of the situation they're in. It's a never-ending struggle." Rex Reed saw Losey's autobiography in his eyes, which "tell the story of a life of hard knocks, a man without a flag and a career applauded everywhere but home, where it matters most."

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LOVELL, JAMES A(RTHUR), JR.

Mar. 25, 1928- Astronaut
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The record for time spent in space travel is held by Captain James A. Lovell, Jr. of the United States Navy, who has logged more than 572 hours aloft. In December 1965 Lovell and Colonel Frank Borman of the Air Force piloted the spacecraft Gemini 7 in its fourteen-day orbit of the earth, the longest space flight in history. With Air Force Major Edwin E. Aldrin Jr., Lovell made a second earth-orbital flight, four days in duration, in November 1966, and he was one of the three-man crew that took Apollo 8 to the moon and back in a 590,000-mile, 147-hour flight in December 1968. The other crew members were Colonel Borman and Air Force Major William A. Anders.

James Arthur Lovell Jr. was born in Cleveland, Ohio on March 25, 1928 to James A. Lovell Sr. and Blanche Lovell. Like his two companions on the Apollo 8 flight, Lovell is an only child. Twenty-one of the twenty-three astronauts thus far launched into space from Cape Kennedy had been only children. The exceptions were Donn F. Eisele, who had an older brother who died in infancy, and Michael Collins, who has a brother fifteen years his senior. All astronauts now in training at the NASA Manned Spacecraft Center in Houston are either only children or oldest sons. Psychologists at the center have a theory that only and eldest sons receive more attention from their parents than younger sons in families with siblings.

Lovell grew up in Milwaukee, Wisconsin, where, as an adolescent, he built and fired model rockets. After graduating from high school, in 1946, he applied for entrance to the United States Naval Academy at Annapolis, Maryland but was rejected. Instead, he enrolled at the University of Wisconsin and joined the Navy midshipman program there. He also tried out for the football team at Wisconsin but was turned away because, at 155 pounds, he was considered too light. After two years at the university he went to the Naval Air Training Station at Pensacola, Florida for flight training, and at the end of two months training he finally gained entrance to the Naval Academy at Annapolis. In 1952, after writing a senior paper on liquid-fueled rockets, he received his B.S. degree at the Naval Academy.

Following his graduation from Annapolis, Lovell studied at the Aviation Safety School of the University of South Carolina, served as a test pilot at the Navy Air Test Center at Patuxent River, Maryland, and was a flight and safety instructor with Fighter Squadron 101 at the Naval Air Station in Oceana, Virginia. As an aviator, test pilot, and flight instructor he logged a total of more than 4,000 hours in the air.

When the first call for astronauts went out, in 1958, Lovell applied, but his name did not appear on the list of approved applicants announced the following year. He volunteered again in 1961 and became an astronaut when the second group was named, in 1962. He wrote in *Life* (September 23, 1963): "We've been getting a good smattering of everything, from celestial mechanics and rocket propulsion to the geology of the moon. . . . It's frustrating, but fascinating. I think I'd go wild if I had to punch a time clock and do the same thing every week. In my special assignment, recovery and landing systems, the actual landing on the moon intrigues me the most."

In NASA's Gemini program, the phase preparatory to the Apollo moon program, Lovell took part in the Gemini 7 and 12 missions. On December 4, 1965 he and Frank Borman began their fourteen-day orbit of the earth in Gemini 7. On the twelfth day of the flight they were joined in orbit by Walter M. Schirra and L. Gordon Cooper Jr. in Gemini 6. The two ships flew in tandem about three feet apart at 17,500 miles per hour 185 miles above the earth for five hours. It was the second space rendezvous in history, the first having been accomplished by Soviet astronauts in 1963.

With Major Edwin E. Aldrin, Lovell began the flight of Gemini 12, the last of NASA's two-man pre-lunar missions, on November 11, 1966. During Gemini 12's four-day orbit of the earth, Aldrin, using a waist strap and foot restraints, performed chores outside the spacecraft for more than two hours. On November 23, 1966, eight days after their return to earth, Lovell and Aldrin were the guests of President Lyndon B. Johnson at his ranch in Texas, where they received from the President NASA's Exceptional Service Award.

Through the Gemini program American astronauts mastered four steps necessary for reaching the moon: how to work effectively in a weightless environment; how to live in cramped quarters for the extended period of time required for a lunar round trip; how to rendezvous and dock with a target vehicle in space and use its propulsion system to effect a new orbit; and how to guide a spacecraft during reentry, when atmospheric conditions, in conjunction with the ship's velocity, sometimes black out signals from ground control.

In the Apollo program, aimed at the moon, Lovell was assigned to the back-up crew for Apollo 8, and when Michael Collins dropped out of the crew Lovell replaced him. On the morning of December 21, 1968 Lovell took his place beside Frank Borman and William A. Anders, both of the Air Force, strapped to a couch inside the station-wagon-sized capsule of Apollo 8 atop a three-stage rocket the size of the Statue of Liberty on Pad 39A at Cape Kennedy, Florida. The rocket was fired at 7:51 A.M. (Eastern standard time), lifting the craft into the atmosphere. With the firing of the rocket's second stage, Apollo 8 went into earth orbit, and with the firing of the third stage—which dogged the tail of the ship dangerously for hours, until the ship's Service Propulsion System engine pushed the craft safely ahead of the spent rocket—Apollo 8 was sent into its precisely calculated 240,000-mile trajectory toward the moon.

During the outward journey the astronauts televised back to viewers on earth views of their home planet receding behind them. The moon was virtually invisible to them until Apollo 8 entered lunar orbit on the morning of December 24, 1968. "We sweated the burn into lunar orbit," Lovell recounted in an article for *Life* (January 17, 1969). "If that burn was not correct we could have gone into all sorts of oddball orbits, none of them nice. When we committed ourselves to it we were really saying, 'Earth, we are forsaking you. We're going into the influence of the moon, and if that engine doesn't work when we want to leave here, we are going to belong to the moon forever.' "

During twenty-one hours and ten orbits around the moon, the astronauts radioed and televised views of the lunar surface to earth and performed their several assigned tasks. Lovell's primary assignment was to verify lunar navigational charts and to check the lighting conditions at prime prospective landing sights for future crews. "My first view," Lovell wrote in his *Life* article, "was the crater Messier, and then Pickering, which I had studied prior to flight. Then to the South came the Pyrenees Mountains, and, in the Sea of Tranquillity, one of our landing sites came into full view. I'm happy to report that so far as I can see, this one, East 2, appears to be a good choice."

Shortly after 1:00 A.M. (Eastern standard time) on December 25, a firing of the SPS engine boosted Apollo 8 out of lunar orbit and into its transearth trajectory. Traveling at approximately 24,000 miles per hour, the spacecraft made the return journey to earth in two and one half days. The Apollo 8 capsule, its descent braked by automatic parachutes, splashed down into the Pacific about 1,000 miles southwest of Hawaii at 10:51 A.M. on December 27, 1968. Soon afterward, a recovery team transported the astronauts to the aircraft carrier *Yorktown,* which had been waiting some four miles away from the point of splash-down. The flight of Apollo 8 prepared the way for the manned landing on the moon, which took place on July 20, 1969. The craft used in that flight had a lunar module (LM) for the descent to the moon's surface after the craft entered lunar orbit.

JAMES A. LOVELL JR.

On March 17, 1969 the astronaut was named staff director of the President's Council on Physical Fitness and Sports. During the summer of 1969 Captain Lovell headed a $4,500,000 day camp sports program for some 75,000 youths from the ghetto areas of forty cities in the United States. Lovell and the two other Apollo 9 astronauts were awarded the Gold Space Medal by the International Aeronauts Federation in May 1969.

James A. Lovell Jr. and Marilyn Gerlach, a high school classmate, were married on the day Lovell graduated from Annapolis in 1952. They have four children, Barbara, James, Susan, and Jeffrey. The Lovells live on Lazybrook Lane in Seabrook, Texas, three miles from the Manned Spacecraft Center in Houston. Lovell is five feet eleven inches tall and weighs 165 pounds. He is a witty, relaxed person with a keen sense of humor and an endless fund of wisecracks. His cohorts call him "Shakey" because, according to one associate, he has a nervous energy that makes him "flutter around like a flea" in search of "things to do." He finds recreation in handball, tennis, swimming, golf, sailboating, and sports-car driving. His religious affiliation is Episcopalian.

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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

Overriding the prestigious literary awards bestowed upon Marianne Moore and Katherine Anne Porter, *Newsweek* saluted the publication of *The Group* in 1963 by according its controversial author, Mary McCarthy, the title of First Lady of American Letters. In their totality, her autobiography, novels, short stories, essays, her pieces on the theatre and literature, and her books on Italian art claim a versatility of form, a range of interest, and an integrity of style that few writers in the United States today can rival. Mary McCarthy is a woman of distrustful mind and of uncompromising individualistic morality who uses what has been called her "diamond-edged" satiric wit to rip away façades, to probe through appearances to expose the actualities beneath of bigotry, ignorance, affectation, and sentimentality.

The Irish-Catholic name of Mary Therese McCarthy has tended to cancel out the other colors of the "rather polychrome background" on which she has said her personal history is printed. She was born in Seattle, Washington on June 21, 1912, the oldest of four children of Roy Winfield and Therese (Preston) McCarthy. Her brothers are Preston McCarthy, who is employed by a New York bank, and Kevin McCarthy, the well-known actor. A third brother, Sheridan McCarthy, is no longer living. When she was six years old, her parents, whom she idealized in memory, died of influenza, during the epidemic of 1918. She and her brothers spent the next five years in Minneapolis in the custody of a great-aunt and her husband, a severe couple who had, she has recalled, "a positive gift for turning everything sour and ugly." The orphans caught occasional glimpses of luxury on visits to the nearby home of their McCarthy grandparents, one-time farm settlers of Irish descent who had made a fortune in grain elevators.

In an autobiographical sketch for *Twentieth Century Authors; First Supplement* (H. W. Wilson, 1955), Mary McCarthy wrote that she does not agree with some of her relatives who attribute her literary success to her harsh upbringing: "I cannot feel grateful. Nor do I believe that artistic talent flowers necessarily from the wounding of the stem on which it grows." But the five years of Dickensian misery in Minnesota were apparently crucial in shaping the writer. At the age of ten, while a pupil at St. Stephen's parochial school, she won a state essay contest for her piece "The Irish in American History," whereupon her great-uncle beat her to prevent her from becoming stuck-up. Recalling the incident many years later, Kevin McCarthy observed, "Something must have congealed right there within her breast against life as it is and as it has been" (quoted in *Newsweek,* September 2, 1963). Louis Auchincloss in *Pioneers & Caretakers* (1965) thought that her experiences with her McCarthy guardians make up the most vivid chapters of her autobiographical *Memories of a Catholic Girlhood* (Harcourt, 1957), which he regards as "unsurpassed by any of her fiction."

Her polychrome background also included her maternal grandfather, Harold Preston, a prominent Seattle lawyer of New England stock, and her grandmother, "Gussie," "a lively Jewish beauty from San Francisco." To her Grandfather Preston, Mary McCarthy owes her rescue from the Minneapolis household, at the age of eleven, and "a conception of probity and public service," among other benefits. She acquired an expensive and an excellent education—at Forest Ridge Convent in Seattle; at Annie Wright Seminary, an Episcopal boarding school in Tacoma; and at Vassar College.

Not long after her removal from Minneapolis she lost her Catholic faith, "very easily," but to her Catholic training she feels indebted for much of her attraction to Latin. "Writing with a Latinate turn," she remarked in her *Twentieth Century Authors* article, "compressed, analytic, and yet having a certain extravagance or oratorical flourish sounded in my ears like a natural, spoken language." In college she delighted in Catullus and Juvenal and the Elizabethans. Before entering Vassar she had studied briefly at a drama school, the Cornish School in Seattle, and had met the actor Harold Johnsgrud. One week after leaving Vassar in June 1933, with a B.A. degree and a Phi Beta Kappa key, she married Johnsgrud. The marriage lasted three years.

At Vassar, Mary McCarthy had been told that she had a critical rather than a creative talent. When she went to New York City after graduation, she began writing book reviews for the *New Republic* and the *Nation* and also worked as an editor in 1936-37 for Covici, Friede, Inc., a publishing firm. In 1937 she joined the editorial staff of *Partisan Review,* for which she wrote drama criticism until 1948. Some of her reviews of plays and other pieces on the theatre for *Partisan Review* were included in *Sights and Spectacles 1937-1956* (Farrar, 1956), which was expanded in 1963 and published under the title *Mary McCarthy's Theatre Chronicles 1937-1962.*

Through her professional associations Miss McCarthy came to know many prominent left-wing intellectuals in New York. She did not, however, take an active part in the radical movement, although she much admired Leon Trotsky, who, she pointed out in *Twentieth Century Authors,* "possessed those intellectual traits of wit, lucidity, and indignation which I regarded, and still regard, as a touchstone"—the very qualities that enrich the best of her own writing. Many years later when Elisabeth Niebuhr asked her about her political opinion during a *Paris Review* interview, she replied, "I still believe in what I believed in then—I still believe in a kind of libertarian socialism, a decentralized socialism. But I don't see any possibility of achieving it" (*Writers at Work,* second series, 1963).

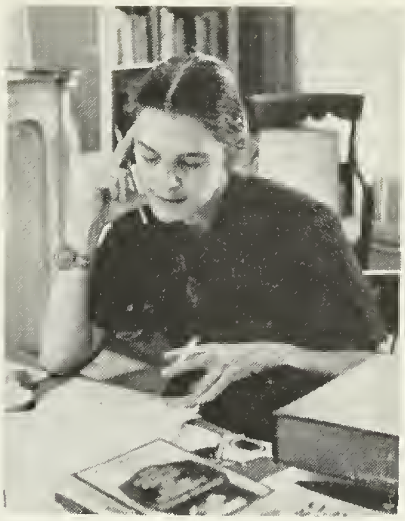
In February 1938 Mary McCarthy married the distinguished writer and critic Edmund Wilson. It was Wilson who encouraged her to write fiction. About a week after their marriage, closeted in a room in their Stamford, Connecticut home, she began "without blotting a line" to write "Cruel and Barbarous Treatment." Robert Penn Warren published it in the *Southern Review* (Spring 1939). Her story became the first chapter of *The Company She Keeps* (Simon and Schuster, 1942), a collection of fictional pieces unified into a novel by a single character in search of her lost identity.

The Company She Keeps raised certain questions that have continued to be asked about Mary McCarthy's fiction. Most of her early stories were in part autobiographical, and many ingredients of her later novels seem autobiographical. As she explained in the *Paris Review* interview, "What I really do is take real plums and put them into an imaginary cake." The question of autobiography persists because of her eye-witness exactness in recording times and events and because of the strong personal element in her work.

From the beginning Miss McCarthy was hailed as a brilliant stylist. She dislikes the conception of style as "drapery" or "some form of fancy writing." "But if one means by style the voice, the irreducible and always recognizable and alive thing," she told Elisabeth Niebuhr, "then of course style is really everything." She recognizes that her own style as a novelist was formed from her work as a critic. If she was demanding as a reviewer of books and plays, she was similarly parsimonious in her approval of the world she created in her fiction, similarly uncharitable toward foolishness and pretense; and she is equally unsparing of herself when she is the heroine of her stories.

Satire and irony keynote Mary McCarthy's fiction. Her target in *The Oasis* (Random, 1949) is an experimental community of politically minded intellectuals who seek utopia at an abandoned New England vacation resort. First published in the English periodical *Horizon*, her short novel—or, as she had termed it, her *conte philosophique*—won the 1949 Horizon Prize. The seven short stories that make up *Cast a Cold Eye* (Harcourt, 1950), a title taken from Yeats's epitaph that is considered applicable to almost all of her writing, had also been previously published in magazines. Barbara McKenzie has suggested in *Mary McCarthy* (Twayne, 1966) that the stories of *Cast a Cold Eye*, like *The Company She Keeps* and *Memories of a Catholic Girlhood*, have as their unifying theme the recognition "of the discrepancy that exists between reality and expectation."

Following her divorce from Wilson in 1946, Mary McCarthy had married Bowden Broadwater, a writer and teacher. In 1945-46 she taught courses at Bard College and during the winter of 1948 she taught at Sarah Lawrence College. Neither Bard nor Sarah Lawrence, she has insisted, was the model for the progressive college that she created for another assault on pretentious modern intellectualism in her first full-length novel, *The Groves of Academe* (Harcourt, 1952). In her blow-by-blow account of the clash between a liberal college president and an incompetent, unscrupulous professor, she reached, in the opinion of Auchincloss, "the apex of her satiric art."



MARY MCCARTHY

If faced with a choice between sense and sensibility, Mary McCarthy, like Jane Austen, opts for sense. She was, however, accused of, or credited with, "a measure of compassion" by one reviewer of *A Charmed Life* (Harcourt, 1955), whose sympathetic heroine, Martha Sinnott, deviates from the norm of the charmed circle of New Leeds, a New England artistic community. Although the author has pointed out dissimilarities, one of the characters of *A Charmed Life*, Martha's first husband, Miles Murphy, seemed to many knowing readers to resemble Edmund Wilson. New Leeds, too, resembled Wellfleet, Cape Cod, where Mary McCarthy and Wilson lived during some years of their marriage. It is the town to which Mary McCarthy returned with Bowden Broadwater in 1953, just as Martha returned to New Leeds with her second husband.

With a craftsman's concern about the technical difficulty of what she has called the "point-of-view problem" in writing fiction, Mary McCarthy complained in the *Paris Review* interview of the development in the contemporary novel that has led to "the author's voice, by a kind of ventriloquism, disappearing in and [being] completely limited by the voices of his characters." Among her volumes of nonfiction that followed *A Charmed Life* were *Venice Observed* (Reynal, 1956) and *The Stones of Florence* (Harcourt, 1959), on which she has said she especially enjoyed working because she was writing in her own voice. Illustrated by excellent photographs of Venice and Florence and their art treasures, the books were warmly admired as outstanding achievements in art publication. Mary McCarthy's texts, much of which had earlier appeared in the *New Yorker* magazine, combined firsthand observation of life in the cities today with art criticism and social and political history. Her characteristic daring, originality, and occasional iconoclasm did not appeal to all specialists in Italian art, and some of them found fault with minor inaccuracies, interpretation, and emphasis. Most critics agreed, however, with Charles Rolo, who wrote in his review of *The Stones of Florence* for the *Atlantic Monthly* (December, 1959), "Miss McCarthy is a graphic, precise, and provocative commentator, with an acute sensitivity to the connections between art and life."

On the Contrary; Articles of Belief: 1946-1961 (Farrar, 1961) is a collection of twenty-one essays that Miss McCarthy had contributed to far-scattered magazines. The broad categories of travel, politics and the social scene, women, and literature and the arts suggest the diversity of her concerns. Opinionated, self-critical, audacious, and well-informed, she also emerged distinctly as a moralist in *On the Contrary,* as Virgilia Peterson and Arthur Schlesinger Jr. found in their reviews of her book.

One of the essays in *On the Contrary* was "The Vassar Girl," first published in the May 1951 issue of *Holiday*. Not long afterward Mary McCarthy began work on a novel about eight Vassar girls from the class of 1933, of which she herself was a graduate. Abandoned for some years, probably because of the technical problems that its complex structure entailed, *The Group* (Harcourt) did not appear until 1963. She had described it in the interview for the *Paris Review* as "a kind of mock-chronicle" and had explained, "It's supposed to be the history of the loss of faith in progress, in the idea of progress." Although it was panned by two-thirds of its reviewers, according to the author's own estimate, it became a best seller and a movie (a United Artists release of 1966).

"I feel as if each book should be published with instructions on how to read it," Mary McCarthy protested in a talk before the Women's National Press Club in November 1963. Some critics of *The Group,* failing to recognize parody, were unaware of the purpose of her use of clichés and of indirect speech and interior monologue in depicting her characters. The author's voice is seldom heard. In one of her essays on literature in *On the Contrary* she had observed, "The passion for fact in the raw state is a peculiarity of the novelist." Her own indulgence of that passion in tracing the destinies of the Vassar girls from their year of graduation to 1940 drew a scathing denunciation from Norman Podhoretz in his review in *Show* (October 1963), but also applause from a score of critics who looked upon the novel as a perceptive social history of the 1930's. Part of the popularity of the book may be attributed to its candid, though comic, accounts of the sexual encounters of certain characters and to widespread speculation among its readers about the possible identity of members of the group.

The controversy that *The Group* aroused was surpassed in violence by Mary McCarthy's series of polemic essays on the Vietnam war, first published in the *New York Review of Books* and then collected, with additional essays, in two volumes, *Vietnam* (Harcourt, 1967) and *Hanoi* (Harcourt, 1968). Strongly opposed to United States action in Vietnam, she frankly admitted that she went to South Vietnam in early 1966 "looking for material damaging to American interests" and had no trouble finding it. She later visited Hanoi, shortly before the United States restricted its bombing of North Vietnam. Her decision to report on what was happening to that country, she has explained, involved her own salvation: "I am concerned with my own comfort, being able 'to live with myself,' as people used to say."

Mary McCarthy was twice awarded a Guggenheim Fellowship, for 1949-50 and for 1959-60. She is a member of the National Institute of Arts and Letters and in 1957 received a National Institute grant in literature. She has lectured at Yale, Princeton, and other universities and has appeared on television in the United States and England. On these occasions, as in interviews with newsmen and scholars and in her essays, she is outspoken about her likes and dislikes, especially in literature —harsh in her disparagement of Simone de Beauvoir and J. D. Salinger and enthusiastic in her admiration for Tolstoy, Henry James, Ivy Compton-Burnett, and William Burroughs as the author of *The Naked Lunch.*

In February 1961 Mary McCarthy obtained a divorce from Bowden Broadwater, and on April 15, 1961 she married James West, an official of the United States Department of State. Among the guests at their wedding in Paris was Reuel K. Wilson, Mary McCarthy's son by her marriage to Edmund Wilson. The Wests live in a cooperative apartment in the Montparnasse section of Paris.

The verbal portrait that Elisabeth Niebuhr drew of Mary McCarthy in 1961 agrees with her book-jacket photographs: "She is of medium height, dark, with straight hair combed back from a center part into a knot at the nape of her neck; this simple coiffure sets off a profile of beautiful, almost classic regularity." More recent interviewers have reported that she has exchanged her well-known bun for loose gray curls. Other details of the *Paris Review* description remain unaltered: "She impresses one as a woman who combines a certain gracefulness and charm with positively robust and somewhat tense assurance. . . . In all, her conversation was marked by a scrupulous effort to be absolutely fair and honest, and by a kind of natural and exuberant enjoyment of her own intellectual powers."

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McCOWEN, ALEC (mə-kou′ ən)

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An "actor's actor" who had established a solid professional reputation during his twenty-five year career on the British stage, Alec McCowen suddenly became a star when Peter Luke's *Hadrian VII* opened on London's West End in April 1968. His virtuoso performance as the aging, poverty-stricken Frederick Rolfe, who fantasizes that he becomes Pope Hadrian VII, the first English pope since the twelfth century, won him the leading London drama awards of 1968. Much of McCowen's success with the role stemmed from his ability to make the unloved and unlovable reject from a seminary a man with whom the audience could feel empathy. In January 1969 the accolades were repeated on the other side of the Atlantic when the Broadway production of *Hadrian VII*, with McCowen heading the cast, opened at the Helen Hayes Theatre.

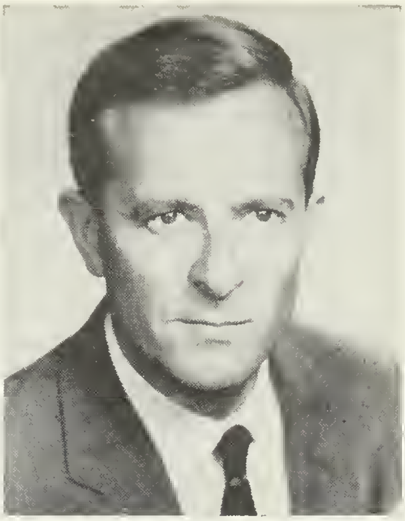
McCowen began his career in provincial English repertory companies during the 1940's, graduated to small parts on London's West End, and joined the Old Vic in 1959, where he played a memorable Algernon in Oscar Wilde's *The Importance of Being Earnest*. As a member of the Royal Shakespeare Company from 1963 to 1964 he portrayed the Fool in Peter Brook's production of *King Lear*. In 1967 he had the leading role in *After the Rain*, an allegorical play that was critically, although not financially, successful.

Alec McCowen, whose full name is Alexander Duncan McCowen, was born on May 26, 1925, in Tunbridge Wells, Kent, where his father, Duncan McCowen, ran a pram shop. His mother, Mary (Walden) McCowen, was a professional dancer before her marriage. One of his grandfathers was a preacher and the other a politician—a heritage traditionally believed to produce an actor. The saying held true for Alec, but his sister Jean is a housewife.

Intrigued by acting at an early age, he played Little Buttercup in *H.M.S. Pinafore* at fourteen. "Acting seemed rather magical, a better thing than life," McCowen explained to Stanley Flink in an interview for *Look* (January 21, 1969). He attended the Skinners' School in Tunbridge Wells until the age of sixteen, when he left to enter the Royal Academy of Dramatic Arts in London. The move pleased his mother but alarmed his father, who had hoped his son would pursue a more financially secure career. "He wanted me to go into the [pram] business," McCowen told Fern Marja Eckman of the New York *Post* (January 27, 1969), "but I always blushed when the ladies came in."

At the Royal Academy, McCowen has recalled being an indifferent student. He left without completing the course, determined to learn acting by working in repertory. At that time there were about 300 repertory companies in provincial England, and he soon landed a job with one in Macclesfield, Cheshire. He made his professional debut with that company in August 1942, as Micky in *Paddy the Next Best Thing*. His duties at the Macclesfield theatre were rigorous: he was not only an actor but the stage manager and the prop man as well. A new play was mounted each week and each production ran for eight performances. His pay was three pounds a week, out of which he was expected to buy his own costumes.

Over the next seven years McCowen performed with some ten repertory companies in England, Newfoundland, and Burma, appearing in several hundred different plays. "The rep days were gorgeous things to have done," McCowen told a "Talk of the Town" interviewer (*New Yorker*, January 25, 1969). ". . . But I don't think I learned very much. In a small town, you are the only company, and there is only one of your type in the company, so there's no competition." Because of his small stature and lean body, McCowen was often assigned the roles of doddering old men. On his nineteenth birthday, for example, he played the part of a centenarian.


ALEC MCCOWEN

The turning point of his early career came during a two-week holiday in New York City in 1948, when he saw Marlon Brando, Jessica Tandy, and Karl Malden in *A Streetcar Named Desire*. As he explained to William Glover of the Associated Press during an interview: "It was the finest acting I'd ever seen, of a kind I'd never seen. I grew up in the theatre at a time when English acting was very smug—brittle, clean, with no depth." After watching the actors in *A Streetcar Named Desire*, he resolved to infuse his own performances with their three-dimensional reality and depth.

Not long before his twenty-fifth birthday, McCowen made his London debut, on April 20, 1950, with a small role in Anton Chekhov's *Ivanov*. The following year he appeared on Broadway in minor roles in the Sir Laurence Olivier productions of *Caesar and Cleopatra* and *Antony and Cleopatra*, starring Olivier and Vivien Leigh. Awed then as now by Olivier's performances, McCowen recently recalled for Fern Marja Eckman of the New York *Post* (January 27, 1969), "I'll never forget his Antony. I was physically afraid to go on stage some nights because he had such violence in him."

For a time on the West End McCowen suffered from typecasting as a juvenile. In 1952 he played a schoolboy in *Escapade* and two years later a wide-eyed young clerk, Barnaby Tucker, in the London production of *The Matchmaker*, starring Ruth Gordon. Over the next few years he appeared in *The Count of Clerambard* (1955), *The Caine Mutiny Court Martial* (1956), *Look Back in Anger* (1957), and *The Elder Statesman* (1958). In 1959 McCowen accepted an offer to join the Old Vic, although he felt apprehensive at the prospect of tackling Shakespeare for the first time. He was soon reassured, however. "I was forgetting that Shakespeare wrote about human beings, just like any other playwright," he said in the *New Yorker* interview. "I got to love doing it." For the Old Vic he played Touchstone, Malvolio, Richard II, and Oberon, and Mercutio in Franco Zeffirelli's first production of *Romeo and Juliet.*

Not all of McCowen's roles with the Old Vic were Shakespearean. He played the Dauphin in Shaw's *St. Joan* and Algernon in Oscar Wilde's *The Importance of Being Earnest.* His Algernon drew an enthusiastic review from Harold Hobson of the *Christian Science Monitor* (November 7, 1959), who found McCowen a true actor, "a man whose personality counts the moment he comes on the stage. It is remarkable how the tension in a theater rises as soon as Mr. McCowen is around. Where he is, there is excitement."

Through the 1961 season McCowen worked with the Old Vic. In 1962 he joined the Royal Shakespeare Company, and that September he played Antipholus of Syracuse, one of the twins in *The Comedy of Errors.* During the same season he played the Fool in Peter Brook's production of *King Lear,* which starred Paul Scofield. When the company produced Hochhuth's *The Representative* (called *The Deputy* in the United States) in London at the Alwych in 1963, he played a young Jesuit priest, Father Fontana. In the spring of 1964 Brook's *King Lear* reached the United States with most of its original cast, including Scofield and McCowen. The day after it opened in New York's Lincoln Center on May 18, New York *Times* critic Howard Taubman wrote that McCowen played the Fool "with poignant lightness." While in New York he also repeated his role of the twin from Syracuse in *The Comedy of Errors.* Back in London the following year, McCowen appeared in two West End productions, *The Thark,* and Anouilh's *The Cavern,* in which he starred opposite Siobhan McKenna.

When *After the Rain,* John Bowen's quasi-science fiction drama, opened in London at the Duchess Theatre on January 11, 1967, McCowen played Arthur Henderson, the leader and self-elected deity of a motley group of survivors of a devastating flood. The play was more gratefully received by the critics than it was by the public. On October 9, 1967 *After the Rain* opened at the John Golden Theatre in New York, and again it proved more of a critical than a popular success. The play closed after only sixty-four performances.

Between the London and New York runs of *After the Rain* McCowen played the lead in *Hadrian VII* during a brief tryout run in Birmingham. Peter Luke's bizarre play had been circulating around theatrical offices for some eight years and had already been turned down by John Gielgud and Alec Guinness. The drama was based on the life of Frederick William Rolfe, an English *fin de siècle* eccentric who sometimes styled himself Baron Corvo, and on his semi-autobiographical novel, *Hadrian the Seventh,* whose hero, a rejected candidate for the priesthood, becomes the first English pope since the twelfth century. At first McCowen shied away from the play, convinced that it was overlong and the leading part too taxing, but when the playwright agreed to shorten *Hadrian VII,* he accepted it.

The Birmingham tryout was encouraging, and in April 1968 *Hadrian VII* opened at the Mermaid Theatre in London. It was an immediate success and an overwhelming personal triumph for McCowen. Ronald Bryden of the London *Observer* (April 21, 1968), who called his acting "one of the major performances of the decade," pointed out that McCowen had long been considered "an actor's actor, extraordinarily intelligent, beautifully finished in technique," but that his light voice, "cherubic" face, and short stature had barred him from both romantic roles and heavy character parts. "His Corvo alternates between the lonely, dreaming child and a petulant bachelor schoolmaster, cheek-muscles twitching with repressed sarcasm, tongue flickering malice like the tail of a scorpion," Bryden wrote. ". . . Beneath his arrogance you can always see the snubbed child's play-acting, behind his confected insults . . . the arrested development which still finds its central pleasure in the mouth."

It came as no surprise when McCowen made a clean sweep of the London best actor awards for 1968: the London Critics', the London Evening Standard's, and the Plays and Players'. When the New York production opened at the Helen Hayes Theatre on January 8, 1969 the American critics were as excited about McCowen as their colleagues in London, although several had reservations about the play. One of the enthusiasts, Richard Gilman wrote in the *New Republic* (January 25, 1969), "McCowen's performance deserves all the praise it's been given. Small, sandy-haired, fierce and flexible, he is one of those actors who energetically fashion their domination over the stage instead of bringing it with them in the form of fame, physique or vocal splendor." For his performance McCowen was nominated for a Tony Award and was named best actor of the season by the Drama League of New York. McCowen remained at the head of the Broadway production until September 1969, when he was succeeded by Barry Morse, the British actor and director.

In addition to his stage appearances, McCowen performs in films and on British television. His portrayal on BBC-TV of Martin Luther in John Osborne's play was much acclaimed. So far his film appearances have been minor; they include small roles in *The Cruel Sea* (UI, 1953), *A Night to Remember* (Rank, 1959), *The Loneliness of the Long Distance Runner* (Continental, 1963), *The Agony and the Ecstasy* (Twentieth Century-Fox, 1965), and *The Devil's Own.*

A quiet, unpretentious man, who has never done any other work than acting, Alec McCowen takes a thoroughly professional attitude toward his vocation. "Acting is how I earn my living. We only put paint on our faces and pretend to be somebody else," he remarked to John Heilpern of the London *Observer* (April 28, 1968). He did not do extensive research on Frederick Rolfe in preparation for *Hadrian VII.* "It's very dangerous to go outside the script. Then you embroider," he told *Newsweek* reporter Mel Gussow (January 21, 1969). "If it's not in the play, it confuses things. I take a character, line by line. It should build up to a characterization. Otherwise the performance becomes an impersonation, which is different." He regards Rolfe-Hadrian as essentially a comic character—the kind of role in which he feels most at home—and at times he turns down assignments, like Shakespeare's Henry VI, that he finds humorless. Although he enjoys the recognition that *Hadrian VII* has brought him, McCowen has not allowed stardom to turn his head. " 'Star' is what other people call you. I wouldn't want to live like a star," he told Stanley Flink. "I want to do work which interests me." A bachelor, McCowen lives in a small, unheated walk-up flat in Kensington. Disliking noise and large parties, he prefers such quiet recreations as walking, driving, gardening, playing the piano, and listening to music. He is a member of the Buckstone Club.

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McCRACKEN, PAUL W(INSTON)

Dec. 29, 1915- United States government official
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PAUL W. MCCRACKEN

The appointment on December 4, 1968 of Paul W. McCracken as chairman of the Council of Economic Advisers was one selection of President-elect Richard Nixon that was generally applauded by both Republicans and Democrats. To McCracken, Nixon entrusted the overall responsibility of curbing inflation, which he named the number one domestic problem confronting his Administration. During the Presidency of Dwight D. Eisenhower, McCracken had served for three years as a CEA member, representing a middle-of-the-road approach in economics that also won the respect of Democratic Presidents John F. Kennedy and Lyndon B. Johnson. McCracken is on a leave of absence from the University of Michigan, where he occupies the chair of Edmund Ezra Day University Professor of Business Administration.

The son of a Midwestern farmer, Paul Winston McCracken was born to Sumner and Mary (Coffin) McCracken on December 29, 1915 in Richland, Iowa, a community of about 500 people. He grew up on the farm, went to Country School Number 1, where he won a gum-chewing contest, and as a student at Richland High School played right guard on the football team. Encouraged both by his father, who felt that Paul and farming were not compatible, and by his uncle, an economics teacher, McCracken eventually turned to the study of economics. After obtaining his B.A. degree in 1937 from William Penn College in Oskaloosa, Iowa, however, he first taught for three years at the Foundation School of Berea College, Kentucky. He later enrolled in Harvard University to work for his M.A. degree in economics, which he received in 1942.

Taking his first job for the federal government just after graduation, McCracken became in 1942 an economist with the Department of Commerce in Washington, D.C. In 1943 he moved to the Federal Reserve Bank of Minneapolis as financial economist and director of research. During his five years in that post he resumed graduate study at Harvard University, which granted him the Ph.D. degree in economics in 1948.

As soon as he had won his doctorate, McCracken returned to teaching. He joined the economics faculty of the University of Michigan School of Business Administration in 1948 as an associate professor. In 1950 he was named to a full professorship and in 1966 was made Edmund Ezra Day University Professor of Business Administration. Summoned to Washington in 1956 to serve as a member of the Council of Economic Advisers, he took a leave of absence from Michigan that lasted for three years.

In keeping with his policy of imposing as few limitations as possible on the national economy, Eisenhower had soft-pedaled the importance of the CEA during the early part of his Administration and at one point had considered abolishing it altogether. Without adequate economic guidance, the nation drifted into a boom in 1957 that gave way to a major recession in 1958. McCracken, who argued in vain for an antirecession tax cut, was dissatisfied with CEA accomplishments, and years later he observed that "the Administration's failure to provide leadership for a 1958 tax reduction cost the economy another recession and the Republican party the White House in 1960."

After his return to the University of Michigan in January 1959, McCracken made his views on monetary and fiscal policy known to the business community through lectures and regular appearances at meetings of the American Bankers Association and the National Industrial Conference Board. He also lectured abroad—in Japan in the summer of 1959, in India in December 1963, in the Netherlands in January 1967, and in Western Europe under the auspices of the State Department in April and May 1968. On a second visit to Japan, in the summer of 1965, he lectured in a seminar in American studies at Doshisha University and the University of Kyoto. On several occasions he also left the campus for Washington, to serve in 1961 as a member of the task force reporting to President John F. Kennedy on the domestic economic situation and the balance of payments and in 1967, during the Administration of Lyndon B. Johnson, as a member of the President's Commission on Budget Concepts.

In the months just before Richard Nixon took office as President, McCracken headed nineteen task forces for the incoming Republicans. His appointment to the chairmanship of the Council of Economic Advisers in December 1968 gave him a key role in the new Administration, since the prestige and influence of the CEA had increased greatly during eight years of Democratic rule. Although McCracken agreed with Democratic economic advisers that the government should play an active part in preventing inflation and deflation, he often disapproved of the economic policies of Kennedy and Johnson. He saw the economic upswing of the early 1960's culminate in an inflationary period paralleling that of the preceding decade, and he criticized the Johnson Administration for failing to move quickly in initiating a more restrictive fiscal policy after the 1965 escalation of the war in Vietnam. In the face of charges and countercharges by management and unions, which blame each other for the inflationary trend in recent years, McCracken has stressed that the wage-price spiral can be traced back directly to monetary and fiscal policies since 1965. He testified before the House Ways and Means Committee in 1967 in support of Johnson's long-delayed surtax request, but at the time he felt that inflation had gone too far and that an easing-off period would be slow in coming despite government measures.

When Nixon announced the appointment of McCracken, he described the economist as "a centrist, a man who is pragmatic in his economics." McCracken disapproved of the "fine tuning" approach of Johnson's CEA, which advocated frequent adjustment of income tax and credit policies to regulate the economy. He also opposes the ultraconservative laissez-faire approach, which in its modern form is known as the "Chicago School," because its most prominent supporters are to be found at the University of Chicago. McCracken's viewpoint falls somewhere between those extremes. He believes in using the government budget to curb the business cycle, and like the economists of the Chicago School, he is also aware of the importance of changes in the money supply on the economic health of the country. What he does not advocate is the use of one policy exclusively for controlling the national economy.

Inflation was the most serious problem facing McCracken and his two CEA members, Hendrick S. Houthakker and Herbert Stein. In an interview for *Nation's Business* (May 1969) McCracken said that he assigned equal importance to "the problem of trying to make more progress toward bringing the disadvantaged more rapidly into the mainstream of our economic life." His efforts throughout 1969, however, according to press reports, centered on cooling inflation. During the last year of the Johnson Administration consumer prices had risen 4.6 percent while unemployment had fallen to 3.3 percent. To curb inflation effectively would incur the risk of precipitating a major recession, but Nixon and his advisers committed themselves to finding a way to reverse inflation without substantially increasing unemployment.

In a plan put forth in February 1969 the CEA described a policy goal in which a budget surplus, built up in part by an extension of the tax surcharge, coupled with a "tight" money policy, would combat "inflationary psychology," that is, the attitude that accepts high prices on the grounds that prices will rise higher in the future anyway. Such thinking leads to stock market overspeculation and demands for unlimited cost-of-living increases in wages. The CEA felt that its strategy, if it worked, would reduce government stimulus to business and would subsequently bring the demand-supply level in balance with stabilization of prices.

In practice, however, the braking of the economy proved slower than the public had anticipated. The surtax failed to produce the desired anti-inflationary effects, and during March the cost-of-living index rose 0.8 percent, the fastest rate since the Korean war. Moreover, some observers thought that monetary contraction might prove too effective when "prime" interest rates increased for the fourth time in less than four months to a level of 7.5 percent.

Urging patience in giving the Administration's policies time to work, McCracken repeatedly predicted a slowdown by the end of 1970. He disputed before business groups the advisability of imposing price and wage controls or any restrictions that might lead to an increase in unemployment, which would first strike the lower economic levels, with regrettable social consequences among ghetto dwellers. He advocated the retention of the 10 percent surtax beyond the June 30, 1969 expiratory date, and in October 1969 he testified before the Congressional Joint Economic Committee in support of continuation of the tax surcharge at the rate of 5 percent through June 1970. At the same time he argued for the Administration's proposal to repeal the 7 percent tax credit on business investments. Both actions, he explained, were needed to avoid a deficit in the budget, which, however, was expected to be less strongly anti-inflationary. "The objective," he told committee members, "was never to lock the brakes so severely that the economy would be thrown into the ditch."

Earlier in October, when McCracken addressed the National Industrial Conference Board at a meeting called "Business in 1970," he had cautioned against overoptimism. Although he hesitated to make specific predictions, he observed, "Our monetary and fiscal policies are beginning to bite at inflation, but before we settle into a sound economy there will be a transition period." He went on to say, "We must not lose our cool during this period when what we want most doesn't happen—like lower prices, higher profits, and less demand for goods."

Outside government and academic circles, McCracken was until recently a consulting economist for the Bank of New York and a consultant to the Commercial Credit Company of Baltimore, predicting consumer buying habits. He has also worked with a group of economists on a long-range study of the stock market for the New York Stock Exchange and has served as a member of the board of directors of Group Securities and the Water Refining Company. Several of his papers on economic and financial policy have been published in professional journals. His monographs included "Future of Northwest Bank Deposits," "Rising Tide of Bank Lending," and "Economic Progress and the Utility Industry." He has been a member of the research council of the American Bankers Association and also belongs to the American Finance Association, American Statistical Association, and the Royal Economic Society. His clubs are the Cosmos in Washington and the Harvard of New York.

In 1961 McCracken received both an honorary L.H.D. degree from William Penn College and the Award of Merit of the Alumni Association of William Penn College. Among his other honors are the Civic Award of the commerce and business society Alpha Kappa Psi (Miami University chapter), presented in 1957, and the Distinguished Faculty Award of the University of Michigan, presented in 1959. He is a Presbyterian and has served on the board of pensions of the Presbyterian Church.

While on the faculty of Berea College, Paul W. McCracken met Emily Ruth Siler, a student teacher, whom he married on May 27, 1942. They have two daughters, Linda Jo and Paula Jeanne. Slight in build, McCracken stands about five feet five inches tall; he has wheat-colored hair. He is an "unflappable" and witty speaker whose deep voice is highly effective on the platform. One of Nixon's advisers, quoted in the New York *Times* (December 5, 1968), has found McCracken "an absolute delight to work with" during the campaign—"a rational human being" on whose ability all top campaign aides agreed. He likes to spend his leisure time out of doors, either playing golf or gardening.

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MACDONALD, DWIGHT

Mar. 24, 1906- Critic; journalist
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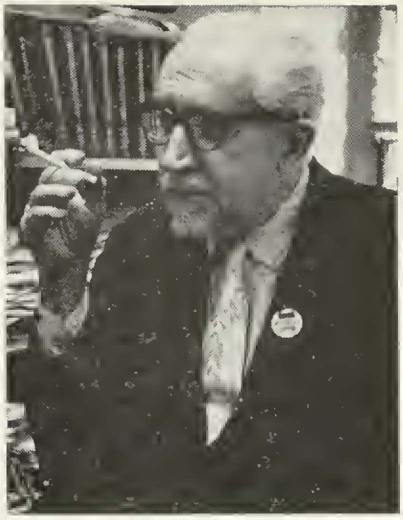
During his forty-year career of editing and contributing to magazines, Dwight Macdonald has shown an exceptional faculty for recognizing events of enduring significance in politics and culture. That flair has rescued much of his writing from the ephemerality and topicality that are the occupational hazards of journalism. Scores of his essays for *Politics, Encounter*, the *New Yorker*, and other periodicals have been brought together in *Memoirs of a Revolutionist* (1957), *Against the American Grain* (1962), and other collections. In his cogent, witty, and often scholarly criticism of literature, films, and other cultural media he applies an unsparing standard of classical excellence that refuses to tolerate meretriciousness. His courage in taking a stand on aesthetic and social issues is matched by his integrity in revising his opinions in the course of time and admitting to the errors of some of his own conclusions. Since 1951 Macdonald has been a staff writer for the *New Yorker* and since 1967 political columnist for *Esquire*, whose readers know him as a former movie critic.


DWIGHT MACDONALD

Dwight Macdonald, the older of two sons of Dwight and Alice (Hedges) Macdonald, was born in New York City on March 24, 1906. His father was a lawyer of modest middle-class background who had married the daughter of a wealthy Brooklyn merchant. The marriage was not the "misalliance" that his mother's family considered it. "In general, I think, looking back, that my parents were one of the few happily married couples I've known," Macdonald has said, "and I'm grateful for the calm, affectionate atmosphere of my boyhood home." His brother, Hedges Macdonald, was for many years a vice-president of the Northern Trust Company in Chicago. Dwight Macdonald has remarked that although strikingly different in temperament and interests, the brothers share a sense of humor.

During the affluent years before his father's death in 1926, the family used to leave New York City for summer vacations at Sea Girt, New Jersey, where they had a house. Macdonald first attended Collegiate School in Manhattan and then, from about 1914 to 1920, Barnard School for Boys in the Fieldston section of the Bronx, in New York. A bookworm from the age of ten, he became interested in writing while at Barnard and was scribe of his Boy Scout patrol.

His four years of study, from 1920 to 1924, at the Phillips Exeter Academy in Exeter, New Hampshire gave Macdonald what he has called his "big educational experience." Stimulated by teachers in his English courses and some other subjects, especially Greek, he began writing for publication. He helped to edit the school's weekly paper and monthly literary magazine and distinguished himself as class poet. Also at the academy he founded an exclusive, three-member club, The Hedonists, whose "culture-heroes" were Oscar Wilde, and H. L. Mencken. "We wore monocles and purple batik clubties at meetings, carried canes as much as we dared, and mimeographed two numbers of *Masquerade*, a magazine of extreme preciosity," Macdonald recalled in "Politics Past" (*Encounter*, March and April 1957), the introductory essay to *Memoirs of a Revolutionist*.

Most of Macdonald's interests outside his classes at Yale University, where he majored in history, also centered on writing. He won several literary prizes and was editor in chief of the *Yale Record*, a columnist of the *Yale News*, and managing editor of the *Yale Literary Magazine*. When he graduated with the B.A. degree in 1928, he wanted to devote himself to writing literary criticism. But because of having to help his mother financially after the death of his father, he joined the executive training squad at Macy's department store.

By the end of six months at Macy's, Macdonald had become convinced that he was not suited to merchandising. With the help of a Yale classmate he obtained a job in 1929 as associate editor of *Fortune* magazine, about to be launched by Henry R. Luce, another Yale alumnus. The first issue of *Fortune*, a deluxe dollar-a-copy business monthly, appeared in February 1930, and the magazine flourished from the beginning, despite the stock market collapse of the preceding autumn. Although Macdonald could not share Luce's unquestioning commitment to American capitalism, he served out a seven-year journalistic apprenticeship with *Fortune*. He resigned in 1936 in protest against the bowdlerization of the last installment of a series of four articles he had written about the United States Steel Corporation, whose practices he considered to be "antiquated and inefficient."

As he pointed out in "Politics Past," Macdonald became associated with the revolutionary movement somewhat late. It was not until the mid-1930's that he began to read Marx, Lenin, and Trotsky. Commenting on his political flexibility, typical of that period, he remarked, "The speed with which I evolved from a liberal into a radical and from a tepid Communist sympathizer into an ardent anti-Stalinist still amazes me." In 1937 he joined Philip Rahv, William Phillips, F. W. Dupee, and George L. K. Morris in reviving the *Partisan Review*, which had been founded by Rahv and Phillips in 1934 as a pro-Communist literary magazine and suspended in 1936. The new *Partisan Review* was much more politically independent than the old, although it admittedly favored revolutionary socialism and protested Stalinism. In 1938 Macdonald began contributing to the *New International*, the monthly periodical of the Trotskyists, and from 1939 to 1941 was a member of the Trotskyist party. He also wrote for the *Nation*, the *New Yorker*, *Harper's Magazine*, and other periodicals.

Disagreement with Rahv and Phillips on World War II, which Macdonald firmly condemned, led him to resign from *Partisan Review* in the summer of 1943. The following February he brought out the first issue of *Politics*, a "little" magazine of which he was owner, publisher, editor, proofreader, and chief contributor. His initial aim was "to create a center of consciousness on the Left, welcoming all varieties of radical thought"; his editorial formula was to have no formula, to judge manuscripts on quality of writing, reasoning, and research. "The magazine, after the first two years," Macdonald explained in "Politics Past," "forsook the true Marxist faith to whore after the strange gods of anarchism and pacifism. This was partly a matter of my own evolution: . . . my thinking took its natural bent toward individualism, empiricism, moralism, estheticism."

Politics began as a monthly, later appeared as a bimonthly, and evolved into a quarterly before its demise in 1949. Its circulation crested at 5,000 in 1945, but many spirited letters to the editor testified to the unusual responsiveness of its relatively small number of readers. In her introduction to the Greenwood reprint of *Politics* (1968), Hannah Arendt commented on the magazine's "astounding relevance" for political matters some twenty years later. "Praise is due exclusively to the editor of this one-man magazine," she felt, "to his extraordinary flair for significant fact and significant thought, from which followed his flair in the choice of contributors." Among the now well-known European and American writers whose articles of political, literary, and moral opinion helped to fill the pages of *Politics* were Albert Camus, Simone Weil, Bruno Bettelheim, Paul Goodman, James Agee, John Berryman, Meyer Schapiro, Mary McCarthy, and Marianne Moore.

One of the reasons that Macdonald gave for stopping publication on *Politics* was his desire to spend more time of his own writing and "less time tinkering with other people's." Magazine pieces continued to be the vehicles of his thinking, and from them he derived his books. In 1948 he had published *Henry Wallace, the Man and the Myth* (Vanguard), a critical examination of Wallace as Secretary of Agriculture, Vice-President, and editor of the *New Republic*, based on polemic articles that Macdonald had written for *Politics*.

Another of his books, *The Root is Man; Two Essays in Politics* (Cunningham, 1953), stemmed from a two-part article that appeared in *Politics* in the spring of 1946. The title was inspired by an early statement of Marx, "To be radical is to grasp the matter by its roots. Now the root for mankind is man." In working out a more reliable basis for political action and understanding than Marxism, Macdonald drew a distinction between "radical" and "progressive" and proposed an approach of radical humanism, which he characterized as "individualistic, decentralized, essentially anarchist."

After giving up *Politics*, Macdonald began to spend most of his time on articles for the *New Yorker*, of which he became a staff writer in 1951. With a temporary fading of his interest in political affairs, he welcomed the opportunity that the *New*

Yorker afforded him for social-cultural reportage and analysis. Under a fellowship from the Ford Foundation he wrote a series of pieces for the *New Yorker* that he expanded into his book *The Ford Foundation: The Men and the Millions* (Reynal, 1956). His study is a provocative scrutiny of that philanthropic organization, which he described as "a large body of money completely surrounded by people who want some." One reviewer found his appraisal "wickedly entertaining," and Fred Rodell asserted in the *Saturday Review* (June 2, 1956), "What U.S. scholarship needs, and is not getting by courtesy of foundation funds, is precisely the sort of clean, original, analytic work that Mr. Macdonald's book typifies in itself."

From his contributions to the *New Yorker, Encounter, Partisan Review,* and again, especially, to *Politics,* Macdonald selected the articles that make up *Memoirs of a Revolutionist: Essays in Political Criticism* (Farrar, 1957), in which he traced the changes in his convictions during his pursuit of political truth over a period of about two decades. Aside from its biographical interest, the great value of the book in the opinion of William Barrett (New York *Times Book Review,* September 22, 1957) is that "it illuminates a whole period of extraordinary confusion and turmoil in American political and intellectual life."

The concerns of Macdonald's next collection of articles, *Against the American Grain* (Random, 1962), are literary or cultural rather than political, although he never loses sight of social conditions while focusing on the question of the survival of art in a democracy. In the key essay of his book, "Masscult and Midcult," he discussed what he regards as the crisis in American culture, a subject that he has treated repeatedly in articles for several magazines. He deplored the dominance in American society of mass culture, which thrives not on aesthetic merit, but on marketability. Also pernicious, in his view, is middlebrow culture, which since World War II has developed from mass culture and which seems to respect the standards of High Culture, but actually parodies and degrades it and ignores or corrupts the truly creative.

Some of the other essays in *Against the American Grain* assessed the debilitating effects of Masscult and Midcult on critics, scholars, and writers. Among Macdonald's targets were the Revised Standard Version of the Bible, *Webster's Third New International Dictionary,* and "Great Books of the Western World." A slayer of sacred cows, he ridiculed in a piece for *Commentary* the excessive critical acclaim bestowed on James Gould Cozzens' *By Love Possessed.* Macdonald found it a bad and pretentious novel.

From 1960 to 1966, while continuing as staff writer for the *New Yorker,* Macdonald held the post of movie critic for Esquire. In the 1920's he had become what is nowadays called a cinéaste, and in motion pictures he saw the potentialities of *"the* great modern art form." Over a period of some forty years he wrote about the cinema for *Miscellany,* the *Symposium, Film Heritage,* and other periodicals. Most of the critical pieces included in *Dwight Macdonald on Movies* (Prentice-Hall, 1969) were selected from his monthly column in *Esquire.* His severe judgment of most of the recent films and of the critics who approve them suggested that he is determined to withstand the pressures of Midcult, with its sanctioning of the startling and the new for their own sake. In a piece for *Esquire* (July 1969) he attributed his dislike of many films he had reviewed to his "passion" for motion pictures and to his disappointment over the generally uncreative use of the possibilities of the cinema.

To comply with the limitations of his attention span, self-estimated at six years, Macdonald announced in the November 1966 issue of *Esquire* that he would move from the movie to the political column of that magazine. In recent years he has used the term "conservative anarchism" to label his way of looking at politics, as well as art. He discussed his views on the United States government in two articles in the October 1968 issue of *Esquire,* suggesting ten Amendments that he believes would enable the Constitution to serve more adequately the present needs of the country.

In diversions from journalism Macdonald edited *Parodies; An Anthology from Chaucer to Beerbohm* (Random, 1960). One of its enthusiastic reviewers, Donald Davie, commented in the *Guardian* (November 24, 1961) on Macdonald's "appropriate lightheartedness," his "great erudition, discriminating taste and acute criticism." Macdonald also selected the poems and wrote a literary-biographical introduction for *Poems of Edgar Allan Poe* (Crowell, 1965). He gave courses on movie history at the University of Texas in 1966 and at the Santa Cruz campus of the University of California in 1969.

"Billing Dwight Macdonald as 'Author and Critic' is rather like describing Niagara Falls as a steady drip," Ruth Biemiller once remarked (New York *Herald Tribune,* May 31, 1964). Controversy has always been his native ground. On the issue of linguistic usage he had assailed the permissiveness of Webster's third edition, and as a member of the usage panel, established in 1965, of the *American Heritage Dictionary of the English Language,* he argued against illiteracy as a basis for linguistic evolution. He testified in 1963 in defense of the publisher Ralph Ginzburg, indicted on charges of mailing obscene matter, although he saw no literary value in some of Ginzburg's publications. In 1967 he joined the Writers & Editors War Tax Protest in refusal to pay taxes for the Vietnam war, and in 1968 he was one of six intellectuals named, but not charged, by the Justice Department as conspirators with Dr. Benjamin Spock and others in counseling young men to evade the draft.

Justifying civil disobedience in an article for the New York *Times Magazine* (November 26, 1967), Macdonald explained that for him it meant "the deliberate, public and nonviolent breaking of a law because to obey it would be to betray a higher morality." His intense concern with moral problems throughout his career has suggested to some of his readers a man of religious involvement. He was baptized a Presbyterian, but as far back as he can remember he has been a nonbeliever, and he once said that religion bored him as much as Marxism. At present he has no political affiliation, calling himself a Mugwump.

Macdonald is a member of the American Academy of Arts and Sciences and holds an honorary Litt.D. degree from Wesleyan University, conferred in 1964. He was a founder with his first wife, Nancy (Rodman) Macdonald, of Spanish Refugee Aid, of which he is at present chairman. That organization, incorporated in 1953, collects funds in the United States for distribution in France to Republican veterans of the Spanish Civil War.

Dwight Macdonald and Nancy Rodman were married in the mid-1930's and had two sons, Michael Cary Dwight and Nicholas Gardiner. Mrs. Macdonald served as business manager of *Partisan Review* when her husband was one of the editors, and later she became business manager of *Politics*. The marriage ended in divorce about 1950 and soon afterward Macdonald married Gloria Kaufman, an art historian. Macdonald's well-known beard was once a distinguishing attribute, having anticipated the current fashion by many years. He has whitish hair and green-gray eyes and reports his height to be six feet one and a half inches and his weight 199½ pounds. The touch of mockery in his fractions befits a man who contended in one of his essays that the attitude in America toward the Fact "deforms our thinking and impoverishes our humanity." Reading and talking are among his recreations, and he enjoys "anything to do with water"—fishing, sailing, and swimming.

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McLAIN, DENNIS (DALE)

Mar. 29, 1944- Baseball player
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In 1968 Denny McLain, the tempestuous power hurler of the world-champion Detroit Tigers, became the first pitcher in major league history to win simultaneously the Most Valuable Player Award and the Cy Young Trophy for pitching. During the season, McLain's sixth with Detroit, he paced the Tigers to the American League pennant with thirty-one victories, a tally unmatched in major league baseball since 1931, and he added another win to his record in the World Series against the St. Louis Cardinals. McLain, a right-hander who throws both overhand and sidearm, is essentially a fireball pitcher, but he has also mastered a curve, a changeup, and a slider. In the off-seasons he plays the electric organ professionally.

Dennis Dale McLain was born on March 29, 1944 in Markham, Illinois, a suburb of Chicago that was then sparsely populated and beyond the reach of city plumbing. "I couldn't have had a happier childhood," he has recalled. "It was always guns or baseball—and soon as I got home from school, I'd head out into those fields." His father, an insurance adjustor and organist who had played semi-pro baseball, was a strict disciplinarian of the corporal punishment school who coached his son at the keyboard as well as on the diamond. "I practiced on that organ every night," McLain has recalled, as quoted in *Time* (September 13, 1968). "Sure, I knew a lot of people thought it was a sissified thing to do, and I beat up a lot of guys who said it out loud." In Markham, McLain attended Ascension School, a Roman Catholic parochial elementary school, and he pitched for the local Little League team. He was more than a match for batters three and four years his senior. "Nobody could hit me," he has bragged, with some justification. "I was too fast. I'd throw the ball to my brother Tim, and he used to fall down."

When McLain was thirteen, his father died and his mother went to work as a cashier. At the time of his matriculation at Mt. Carmel High School in Chicago, he was already looking forward to a major league career. He played basketball and football at Mt. Carmel, but he attracted more attention as a baseball pitcher with an overall record of thirty-eight wins and seven losses. Little of his energy went into his studies, in which he maintained a C average. "I went to school like I pitch," he told the *Time* interviewer. "I am as good as I want to be. I could study twenty minutes and pass a test. Or I could pass a test without studying. I'll bet I didn't crack twelve books in four years." A priest who taught him English at Mt. Carmel remembers McLain as having "a lot of trouble keeping his mouth shut."

Immediately upon his graduation from high school, in 1962, McLain signed a $17,000-bonus contract with the Chicago White Sox, and during the 1962 season he pitched for the White Sox farm teams in Harlan, Kentucky and Clinton, Iowa. The first game he pitched was a spectacular no-hitter, but his performance declined thereafter and he ended the season with a total of five wins and eight losses. In Harlan he alienated the local population by loudly berating their "hick" town, and in Clinton he was fined four or five times for taking unauthorized leaves of absence during which he returned to Chicago or Markham.

McLain's relationship with the White Sox ended with mutual bad feelings in the spring of 1963, when the Chicago club placed him on a meager $8,000 waiver that was picked up by the Detroit Tigers. Pitching for the Tigers' farm teams in Duluth and Knoxville during most of the 1963 season, he posted an 18-6 record. In September 1963 he was called up to Detroit, where, under the tutelage of manager Charlie Dressen, he learned to throw a curve ball. "God gave me an arm," he told Marshall Frady, who interviewed him for the *Saturday Evening Post* (September 7, 1968), "but Charlie made me a pitcher."

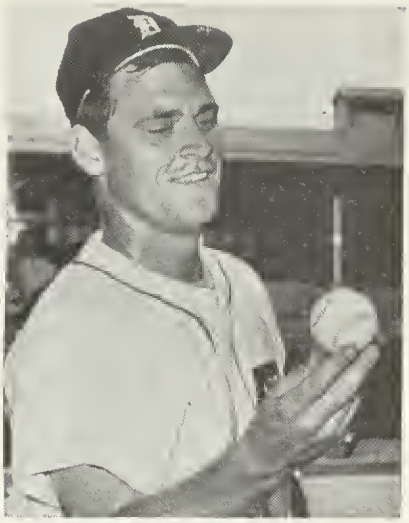
In his debut on the mound at Tiger Stadium, McLain faced the White Sox. Still smarting from his unpleasant experience with the Chicago club, he released his anger through his arm and, for good measure, his bat, striking out eight batters and hitting a home run to pace the Tigers to a 4-3 victory. He spent 1964 back in the minors, with

Syracuse of the International League, and he returned to Detroit in 1965, when he won sixteen games and lost six for a percentage of .727, second highest in the American League that year. His earned run average was 2.62, and he effected 192 strikeouts, third highest in the league. He tied an American League record by striking out seven consecutive batters in a game against the Boston Red Sox. In 1966 his tally was 20-14, and in the All-Star game that year he pitched three perfect innings as starting pitcher for the American League.

Charlie Dressen died in August 1966 and Mayo Smith succeeded him as manager of the Tigers. Insecure and anxious without his old mentor, McLain slumped badly in 1967, losing sixteen games in thirty-three starts. He verbalized much of his insecurity in public statements that offended Tiger fans, such as his allegation that the Detroit team was as feckless as "a country club." Public animosity toward McLain increased at the end of the season, when the Tigers lost the pennant by one game while McLain sat on the bench, immobilized by two dislocated toes. The official explanation for the injury was an accident in McLain's home, but the rumor that circulated among sports writers and fans was that the toes had been hurt when McLain kicked a clubhouse water cooler in a temper tantrum. McLain has since reported that one or more cranks in his alienated public have made him the target of anonymous, threatening telephone calls.

In 1968 McLain, under the tutelage of coach Johnny Sain, added a slider to his repertoire of pitches, and during the 1968 season he led the Tigers to their first pennant in twenty-three years. Pitching 336 innings in thirty-seven games (in twenty-eight of which he went the full route, without relief), he struck out 280 batters and accumulated a phenomenal thirty-one victories, six of them shutouts. The last previous major league pitcher to amass so many wins in a single season had been Lefty Grove, thirty-seven years before, and the thirty mark had not been touched since Dizzy Dean reached it, in 1934. In the 1968 All-Star game, McLain held the National League scoreless in the two innings that he pitched for the American League team.

In the World Series between the Tigers and the St. Louis Cardinals in October 1968 McLain twice confronted Bob Gibson in what sports writers characterized "the pitching duel of the century." Plagued by an inflamed right shoulder muscle that forced him to rely on a sidearm throw instead of his strong overhand curve, McLain lost both games to Gibson, 4-0 and 10-1. An injection of cortisone mixed with the anesthetic Xilocaine reduced the inflammation and pain in his shoulder when McLain returned to the mound in the sixth game of the series, on October 9, 1968. On that occasion, with Gibson on the bench, seven Cardinal pitchers in turn unsuccessfully challenged McLain, who went the entire nine innings and gave up only three singles as the Tigers won, 13-1. The victory drew the Detroit team abreast of the Cardinals, three games to three, and the Tigers took the series on the following day, when Mickey Lollich pitched a 4-1 victory over Bob Gibson and the Cardinals.



DENNIS MCLAIN

On November 1, 1968 the Baseball Writers Association of America announced that its twenty voting members, balloting unanimously for the first time for the best pitcher in the American League, had selected McLain for the Cy Young Trophy. (The winner in the National League, also a unanimous choice, was Bob Gibson.) Four days later the association announced that McLain was also the winner, unanimously, of the Most Valuable Player Award, usually reserved for non-pitchers. An American League pitcher had not won the M.V.P. in sixteen years, and no pitcher in either league had ever before won it unanimously or simultaneously with the Cy Young Trophy.

Joe Falls of *Sport* (October 1968) found McLain's "classic style" on the mound "marvelous to watch." "He's got that high kick like Juan Marichal," Falls wrote, "and when he brings his leg around he points his toe to the plate like a ballet dancer." "He's got as good an attitude for a pitcher as anyone I have ever seen . . .," Johnny Sain, the Tigers' pitching coach, has observed of McLain. "No matter how much they may be hitting him, he never loses his poise." Despite a series of minor illnesses that plagued him during 1969 McLain accumulated twenty-four wins and nine losses.

In his life style as in his pitching form, McLain gives the impression of pursuing his goals effortlessly and without fear of what others may think. He is a brash extrovert with what have been described as "an air of casual affluence" and a "monumental self-confidence." His nonchalance is mixed with flair and ebullience, as Lynn Hudson noted in the New York *Sunday News* (September 30, 1968): "He stands there talking with a cocky one-up-on-the-world grin. He is Errol Flynn playing Gentleman Jim Corbett—but in a Babe Ruth body with a football tackle's face at the top." Joe Falls described his volatility and unpredictability in *Sport* thus: "He changes speeds. He changes attitudes. He changes opinions. Everything changes, even his hair coloring." About the hair coloring, McLain has said: "Over the winter my hair turns red. When I get out into the sun again, it turns back to blond."

McLain told Lynn Hudson of the New York *Sunday News* that he did not expect to remain in baseball beyond the age of thirty. "The ball club knows I feel that way," he said. "Music has always been my first love." McLain plays the electric organ, usually accompanied by his own musical group, in nightclubs and on television, and he was scheduled to make his symphonic debut on December 22, 1968 with the Syracuse Symphony Orchestra. A trade magazine reviewer, quoted in the *Life* article, called him a "competent . . . down-the-middle organist with light pop tunes. He's a little disorganized. His rhythm isn't too steady, but he has a good ear and he could be brought into shape. His music is certainly listenable." Dan Sullivan, reviewing the long-playing album *Denny McLain at the Organ* (Capitol Records, 1968) in the New York *Times* (October 6, 1968), also used the word "competent" to describe McLain's playing. "His assets as an organist include a fast pair of hands . . ," Sullivan wrote. "His liabilities include an addiction to heavy-handed rhythmic patterns of the 1940's and a really killing lack of ideas when he is called upon to improvise."

In just one week in Las Vegas in 1968, McLain and his combo made $8,000. The details of the contract that McLain negotiated with the Tigers in November 1968 have not been revealed, but his 1969 salary has been estimated at $85,000, and significant additional income is garnered by McLain from product endorsements and business enterprises. Lynn Hudson reported in his New York *Sunday News* article: "His first investments, when he started to make major league money, were failures, and, always a free spender, he got into financial difficulties. The Tigers eventually hired a business manager for him. Now he gets $200 a week for food and entertainment and the business manager takes care of everything else." "I'm a mercenary," McLain has said, as quoted in *Time* (September 13, 1968). "I admit it. I want to be a billionaire."

Denny McLain and Sharyn Alice Boudreau, the daughter of Lou Boudreau, former shortstop and manager of the Cleveland Indians, were married on October 5, 1963. They live with their two adopted children, Kristin Dawn and Dennis Louis, in an $80,000 home in the fashionable Detroit suburb of Farmington. McLain is just under six feet tall and weighs 190 pounds. He likes flashy cars, and he is looking forward to the day when he will have his own Lear Jet airplane. His idol is Frank Sinatra, because of the way Sinatra worked for his fortune and because "he doesn't give a damn about anything." McLain indulges in gambling and social drinking and he admits to being a "fun lover," but he insists that some of the reports of his life as a "swinger" are exaggerated.

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MARCUSE, HERBERT (mər-cooz'ə)

July 19, 1898- Philosopher; university professor
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For the rationale of their revolt, the young radicals of the New Left are turning to Herbert Marcuse, a professor of political philosophy at the University of California at San Diego. At first glance Marcuse, a benign septuagenarian, seems an unlikely ideologue for the current moral, political, social, and sexual rebellion. But his indignant, luminously reasonable critiques of the status quo, East and West, strike an immediate, resonant response with student-power partisans and others who are challenging the premises of contemporary industrial society. On the other hand, he has been excoriated by hard-line defenders of both capitalism and Communism as a pernicious influence on the world's youth. The best known of the books in which Marcuse has expounded his libertarian philosophy are *One-Dimensional Man* (1964), which is a best-seller in paperback, and *Eros and Civilization,* (1955), a synthesis of Marx and Freud that has been credited with contributing significantly to the philosophy of the hippie movement.

The scion of an upper-class Jewish family prominent in Berlin society since the eighteenth century, Herbert Marcuse was born in the German capital on July 19, 1898 to Carl and Gertrud (Kreslawsky) Marcuse. He was educated at the Augusta Gymnasium in Berlin, at the University of Berlin, and at the University of Freiburg. As a university student he belonged to the Social Democratic party until he became disillusioned with orthodox left-wing politics. The climactic factor in his disillusionment was the murder of Communist party leaders Rosa Luxembourg and Karl Liebknecht, allegedly by police on orders from the Social Democratic government.

Marcuse received his Ph.D. degree in philosophy *magna cum laude* from the University of Freiburg in 1922. During the following decade he did post-graduate research work in philosophy at the university; he wrote his first book, a study of Hegel's ontology and theory of history published in Frankfurt in 1932, but not yet translated into English; and with Theodor Adorno and Max Horkheimer he founded the Frankfurt Institute of Social Research. "Marcuse belonged to that great generation of post-Marxian sociologists which included Adorno and Horkheimer," Neal Ascherson noted in the London *Observer* (June 2, 1968), "but preserved . . . his vital radical *élan:* while others drifted off into cultural criticism, he never drops his preoccupation with politics."

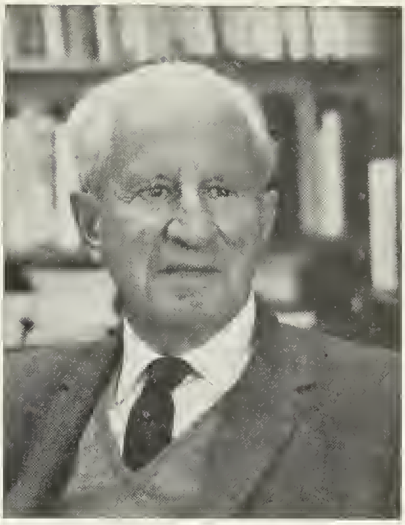
During those years in Freiburg and Frankfurt, three factors contributed powerfully to the shaping of Marcuse's world view. One was the nascent discipline of sociology. Another was the failure of democracy in Germany under the Weimar Republic. "Here we had a democratic government," Marcuse later observed, "yet the Nazis came to power almost through legal means." The third factor was the work of Wilhelm Reich, a young Viennese psychiatrist who established a Marxist school of psychoanalysis. Reich's *Dialektischer Materialismus und Psychoanalyse* (1929) gave Marcuse a perspective on the irrational, frightening developments that would eventually make sadism an accepted fact of everyday life in Germany, and it provided him with the seed of his theory relating sexual to political and social repression.

The Frankfurt School of Social Research was a special object of denunciation and threat by the Nazis. When Hitler assumed power in 1933 the school closed, and Marcuse fled to Geneva, Switzerland, where he remained, as a research fellow at the Institut de Recherches Sociales, for one year, until he came to the United States to take a post as lecturer at Columbia University in New York City. He became a naturalized citizen of the United States in 1940.

During World War II Marcuse served under his friend and fellow refugee Franz Neumann as a European intelligence analyst with the Office of Strategic Services, the United States' first full-scale espionage agency. After the war, when the focus of the agency's operations shifted from Germany and Fascism to the Soviet Union and Communism, the agency was transferred from the jurisdiction of the Joint Chiefs of Staff to that of the Department of State, where its name was changed to the Office of Intelligence Research. Marcuse became chief of the O.I.R.'s Central European section, and in that position he worked for four years, supervising the garnering and preparation of research studies and spot intelligence for the Department of State and other interested agencies, notably the Central Intelligence Agency.

Having established a reputation, through his O.I.R. work, as an expert on Russian language and Soviet affairs, Marcuse became a research fellow with the Russian Institute at Columbia University in 1951, and the following academic year he lectured in the Russian Research Center at Harvard University. In 1954 Marcuse joined the faculty of Brandeis University in Waltham, Massachusetts as professor of politics and philosophy, and he taught at Brandeis for eleven years. He moved to the University of California at San Diego in 1965, upon reaching the mandatory retirement age at Brandeis.

Marcuse's first book in English was *Reason and Revolution* (Oxford, 1941) an attempt to exonerate Hegel of intellectual culpability for the rise of Nazism. *Soviet Marxism* (Columbia Univ. Press, 1958) was an uncanny analysis of the inner logic of Soviet myths and the psychology of Soviet leaders. His magnum opus was *Eros and Civilization* (Beacon, 1955), his most complete and profound presentation of his ideas on the erotic aspect of all social and political repression. He applied the theories of *Eros and Civilization* specifically to contemporary American society in *One-Dimensional Man* (Beacon, 1964), his most popular book. With Robert Paul Wolff and Barrington Moore he wrote *A Critique of Pure Tolerance* (Beacon, 1965). His contribution to the book was the essay "Repressive Tolerance," the gist of which was that some social evils can be overcome only by an abandonment of democratic procedures. Essays by Marcuse, most of them originally published in Germany in the early 1930's, were collected in *Negations* (Beacon, 1968).


HERBERT MARCUSE

The world view presented in the works of Marcuse is that of a Marxism and Freudianism qualified by libertarianism and made relevant to an affluent society in which totalitarianism may prevail subtly. "Totalitarianism need not be terroristic," he has pointed out. Freud taught that the individual human being naturally seeks his own pleasure, but that socially the erotic instinct is repressed for the sake of collective survival in the struggle with nature. The "pleasure principle" in Freudian theory was countered and checked by the "performance" or "reality principle." Marcuse disagrees with those Neo-Freudians who continue to accept the validity of the reality principle. In a society geared to material scarcity, he points out, it may be necessary to force individuals to give up their pursuit of personal pleasure in order to produce goods needed by the society. But in advanced technological civilizations, such as that existing in the United States, it is irrational to go on holding people in an "exhausting, stupefying, inhuman slavery." The wasteful misuse of technology under both capitalism and Communism actually makes the "slavery" worse than in societies less sophisticated technologically, according to Marcuse. Archaic divisions of labor carried over into a time of automation fracture tasks into meaningless segments and deprive the worker of a sense of involvement with others in the making of a tangible, whole product.

The increased leisure the worker enjoys is, in Marcuse's view, niggardly in proportion to that which automation makes possible, and what there is of it takes forms calculated, not to inspire the individual to become more conscious of the options open to him, but rather to "soothe and prolong stupefaction." People believe that they are happier and freer than ever before because they are kept in "a state of anesthesia" that disposes them to reject automatically challenges to the rationale imposed by society. "The goods and services that the individuals buy control their needs and petrify their faculties," he has written. "They have dozens of newspapers and magazines that espouse the same ideals. They have innumerable gadgets that keep them occupied and divert their attention from the real issue—which is the awareness that they could both work less and determine their own needs and satisfactions." The "sewer system" of television and the other mass media, he asserts, "systematically moronizes" them and lulls them into continued acceptance of social controls that are no longer necessary for the preservation and well being of society, such as monogamous marriage and public control over exclusively private affairs between individuals. Because workers tend to be caught up in the status quo, Marcuse believes that it will be students and minority groups who will effectively challenge the prevailing social order.

Marcuse's books are not easy to read, and, with the exception of *One-Dimensional Man,* they are little read outside of the world of scholars. But his central ideas are widely known at second and third hand, particulary among student rebels. On lecture tours of European countries in 1967 and 1968 he was consulted by student-power leaders, particularly by Rudi Dutschke in Berlin. (At no point did he suggest tactics, a matter in which he has no competence or interest.) His name became associated with the university rebellions in Rome, Berlin, Paris, and New York City in the spring of 1968, and the Copley chain of newspapers in the San Diego area sounded the alarm over a report that Marcuse had invited Rudi Dutschke to come to San Diego to study. Marcuse denied the report, but the citizens of rich, conservative La Jolla, the suburb where the U.C. San Diego campus is located, demanded that the university let Marcuse's contract drop. (Because he is beyond retirement age, his contract must be renewed annually.) In July 1968 he received an anonymous death threat so serious that he went into hiding for a month.

"If somebody really believes that my opinions can seriously endanger society," Marcuse has said, "then he and society must be very badly off indeed." Marcuse's students and faculty colleagues did not share any such belief. Dr. Paul Saltman, the provost of Revelle College, the university unit in which Marcuse teaches, called him "one of those magic people who can speak to a thousand students and really excite them." Jason Saunders, the head of the philosophy department, said: "All these years he has held strong views on the right of the individual in society. . . . He has not sought out notoriety. The joyous reception by young people shows . . . they see in him a concern for morality and the rights of the individual, see his devotion to them, recognize his soft spot for young students, his belief that students contain the hope of the future."

His contract renewed, Marcuse was teaching a course called "Theories of Society" and conducting graduate seminars at La Jolla in 1968-69. His classes, held in the university's largest lecture theatre, draw standing-room-only audiences. His lectures are carefully prepared and delivered at a slow pace, with utter unself-consciousness and no concern for effect. His manner in seminars and conversations has been described as "open and not pedagogic," with Marcuse doing as much listening as talking. Serene and confident in his old age, he clearly believes that ideas should be their own advocate, and that whether the students accept them or not is not as important as the students learning to think for themselves. "Education does not have the right to advocate," he has said.

Herbert Marcuse's first wife, Sophie, died in 1951. He was remarried in 1955 to Inge Werner, the widow of Franz Neumann. Marcuse has a grown son, Peter, by his first marriage, and two stepsons by his second. Believing that "bodies should be instruments of pleasure rather than labor," the philosopher spends much time with music, and he has an honorary degree from the New England Conservatory of Music. He smokes cigars, drives an old Peugeot, and likes to entertain at small parties. A lover of animals, he holds a lifetime membership in the San Diego Zoo, and he has a pet cat called Freddie. White-haired and tall, Marcuse has an impressive physical presence and, according to Drew Pearson and Jack Anderson in their syndicated column for July 6, 1968, he is personally "charming, even lovable." He speaks with a slight German accent. In regard to student revolts he has said: "I have never advocated destroying the established universities. . . . I believe that American universities, at least quite a few of them, today are still enclaves of relatively critical thought and relatively free thought."

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MARTIN, DICK

1923- Comedian
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The pell-mell but precise visual effects made possible by the "bench editing" of electronic television tape have never been exploited as fully as they are on *Rowan and Martin's Laugh-In*, NBC-TV's top-rated weekly hour of total comedy. Except for the good-natured topical satire, the content of the show is old, indebted to the television blackouts of the late Ernie Kovacs, the antic abandon of BBC radio's *Goon Show,* the slapstick of vintage vaudeville and burlesque, and the punch lines of hoary joke books. But the pace is new, with quick-cut gags, double entendres, and pratfalls assaulting the viewer at the rate of one every fifteen seconds. And the orientation is almost exclusively visual, based on a concept described as "cartoon humor" by Dan Rowan and Dick Martin, the journeymen nightclub comics who have been hosting *Laugh-In* since its inception in 1967.

Rowan and Martin are cagily unobtrusive hosts, letting a cast of resident kooks ostensibly "wing it" while they themselves lend relief to the kaleidoscopic madness with stop-clock asides and occasional relaxed routines. In those routines, toothy Martin is the naughty, blissfully dumb partner, responding to cues given by straight-man Rowan with mobile mugging, shaggy dog stories, non-sequiturs, risqué misunderstandings, and such clichés as "I'll drink to that" (the latter in answer to statements like "Alcohol isn't a cure for anything"). His nonsensical rejoinder "You bet your sweet bippy" has become a national household phrase. Some observers of the lively arts have dismissed the humor of Rowan and Martin as "sophomoric," but their appeal, particularly to the young and hip, is undeniable, and television critics generally have applauded their *Laugh-In* as a fresh, shrewd application of Marshall McLuhan's principle, "The medium is the message." The program won Emmy awards in both 1968 and 1969.

Dick Martin was born into a middle-class family in Battle Creek, Michigan in 1923. After high school he worked in a Ford automobile assembly plant until 1943, when he departed for Hollywood with aspirations for acting and writing. During the decade after his arrival in Hollywood he sold special material to Ben Blue, Paul Gilbert, and other comedians and comic actors from time to time and wrote for such radio shows as *Duffy's Tavern,* but Martin's regular means of making a livelihood was bartending.

In 1946 Martin saw Dean Martin and Jerry Lewis perform in a Hollywood nightclub. Shortly afterward he met an actor named Artie Lewis (who is still working in small roles on television and in motion pictures). According to a report in *Time* (October 11, 1968), Dick Martin suggested to Artie Lewis: "Let's get up an act. We're the real Martin and Lewis. We'll use our own names. Let those other guys use their real names and bill themselves as Crocetti and Levitch." Whatever the statement initiating it, the partnership did exist (with Martin as straight man)—for less than a month. A subsequent partnership, with a comedienne named Betty Miller, lasted less than a year. In that team also Martin was the straight man.

Martin was tending bar at a cocktail lounge named Herbert's in Studio City, California in 1952 when a mutual friend introduced him to Dan Rowan, a thirty-year-old car salesman of similar background and aspirations. Less than two weeks later they were entertaining without pay at Charlie Foy's, a supper club in Los Angeles, with Rowan in the straight-man role and Martin in that of the "dumb," flippant partner. The first skit they did was one that has remained in their repertoire, with variations, ever since: the drunk (Martin) heckling the Shakespearean actor (Rowan) doing recitations from Hamlet in a nightclub. Later they developed other of their now familiar routines, including the one in which Rowan tries to explain all about the birds-and-bees to an open-mouthed Martin, and the interview in which Martin plays a surgeon who knows nothing about medicine.

Very gradually the team advanced on the nightclub circuit from free-meal engagements in tiny rooms to lucrative bookings at such big clubs as the Chez Parec in Chicago, the Copacabana and Latin Quarter in New York, and the plush hotels of Reno, Las Vegas, and Lake Tahoe. They made a scantily publicized film, *Once Upon a Horse* (Universal-International, 1958), which failed at the box office, although it later prospered on television, and in 1960 they recorded an album, *Rowan and Martin at Work.* "We figure our album success this way," Martin told Joe Hyams in an interview published in the New York *Herald Tribune* (February 2, 1961). "There are about 180,000,000 people in this country and about 1 percent like Mort Sahl, but 20 percent like broad comedy. We try to reach the 20 percent. We're not evangelists or educators. . . . If people want to laugh . . . we try and make them laugh. They don't have to think while we're on. They don't have to read *U.S. News and World Report* to understand us."

DICK MARTIN

An exclusive seven-year contract with NBC, negotiated in 1957, was cancelled by mutual agreement in January 1960. "We made a terible mistake," Martin told Marie Torre of the New York *Herald Tribune* (January 29, 1960). "Instead of being aggressive, . . . we left it up to NBC to make us the television stars we hoped we would be. Well, comedians don't make an impact by appearing on half a dozen variety shows a year. We were terribly restricted." Dan Rowan added: "We learned a great lesson."

That lesson was remembered in 1966, when their success in hosting a summer variety replacement for the *Dean Martin Show* prompted the National Broadcasting Company to invite them to do a regular variety show or situation comedy. They held out for a "total comedy" program, and NBC relented cautiously, trying the pilot for *Laugh-In* as a special in September 1967. Emboldened by the special's fair ratings and good reviews, the network contracted for a weekly run of the show, beginning in January 1968.

After viewing the initial program, Jack Gould wrote in the New York *Times* (January 23, 1968): "The increasing liberality and topicality of Hollywood variety comedy was further evidenced last night in the hour of Dan Rowan and Dick Martin.

. . . Their hour is an extraordinarily quick succession of sight laughs and sketches, many with a deft and good-natured satirical edge. . . . The quips . . . represented a significant departure from video's traditional devotion to timeless banality in variety. Rowan and Martin . . . and the Smothers Brothers could represent the deepest TV change of the current season. . . . The restless humorists ironically may be the instrument for bringing TV into the mainstream of modern concern." Beginning in thirty-eighth place, the show finished first in the Neilsen ratings.

Laugh-In continued at the top of the ratings into the 1968-69 season. The first show of the second season was thus reviewed in *Variety* (September 18, 1968): "The Monday satire hour blasted off the launch pad this week in a way that should inspire much more confidence at the home network, where confidence in the first instance was anything but uniform. . . . Some executives feared the snap, crackle, and pop of *Laugh-In* were possibly 'too sophisticated,' which it comparatively is. . . . Quite the contrary, the chic paid off. . . . Monday's opener powered even more of the concentration of the blackout quickies . . . and non-sequitur bits. . . . *Laugh-In*'s basic punch continues to come from . . . [its regular] troupe of funsters, plus some more or less irregulars: Arte Johnson, Goldie Hawn, Ruth Buzzi, Judy Carne, Jo Anne Worley, Henry Gibson, Dave Madden, Dick Whittington, Charley Brill, Mitzi McCall . . ., Alan Sues, and ear-cupped announcer Gary Owens."

"Their own routines are polished, perfectly timed, and well sustained," Harvey Aronson observed of Rowan and Martin in his *Newsday* article. "The humor builds constantly. They work together with an informality that they have transferred to *Laugh-In*." One of the cast, Henry Gibson, has said: "They have great generosity in allowing other acts to shine. They are on just enough." Martin commented to Aronson: "That is on purpose. We designed it so that we are two relatively normal guys wandering through a sea of madness. We don't care who gets the laughs on the show."

The bedrock of a *Laugh-In* show is the writing that goes into it. "What we've done," Martin explained to Wesley Pruden Jr. of the *National Observer* (March 18, 1968), "is to free our writers from the grind of format. I mean, they can write whatever pops into their heads . . . [and] the flood that comes out of those fertile minds is really unbelievable." The writers are Paul Keyes (who is also producer), Allan Mannings, Hugh Wedlock, Chris Beard, David Panich, Phil Hahn, Jack Hanrahan, Coslough Johnson, Marc London, and Digby Wolfe.

Between television seasons, Rowan and Martin and some of the *Laugh-In* troupe take a stage version of the show on the road. Leo Seligsohn of *Newsday* (June 12, 1968) maintained that the substance of the television program is lost in the translation: "No doubt the medium is a large part of the Rowan and Martin message, and without it much of the spark is lost. The bag of electronic tricks one remembers from the small screen, the fast cutting in and out, were not possible. As a result, the zany, push-button pace that is the Rowan and Martin imprimatur was missing." But Lawrence Laurent of the Washington *Post* (June 20, 1968) was more than satisfied with the non-electronic production he saw: "The show . . . does indeed come off like a jet-propelled version of Olsen and Johnson's *Hellzapoppin* of nearly thirty years ago. . . . The disciplined professionalism of Rowan and Martin adds a dimension that makes the evening truly memorable."

Twenty-six segments of *Laugh-In* are being taped for the 1969-70 season. The show is owned jointly by George Schlatter/Ed Friendly Productions and by Romart, Inc., Rowan and Martin's company. Another company of theirs, Maro Entertainment, Inc., handles the road shows, guest engagements, and personal appearances. The two comedians are under contract to make three motion pictures for Metro-Goldwyn-Mayer. The first of the films, made hurriedly for release in the summer of 1969, is *The Maltese Bippy*, a comic murder mystery. In it, Rowan and Martin play two roués who make sex exploitation movies and live in a haunted house in Queens, New York. Reviewers generally panned the film, but the critic for *Variety* (June 11, 1969) was lenient: "*The Maltese Bippy* is a return to the nutty type of cornpop which once graced the screen but has now disappeared simply because there are no comics of this sort to parade their wares. Their type of broad humor is furiously projected in this Everett Freeman-Robert Enders production. . . . Both Rowan and Martin are tops in their frolicking. . . . If the story falls apart in the closing reel, it scarcely matters as [director Norman] Panama helms his characters through one ridiculous situation after another, all for laughs."

Although it conscientiously avoids the vulgar, *Laugh-In* has been more daring in its jokes about sex than any other television comedy series, and that aspect of the show is the major target of the angry crank mail it receives. "I personally have always thought sex was funny, a good subject for comedy," Martin commented to Joan Barthel in the New York *Times Magazine* interview. "Besides, we decided a long time ago that we'd try to get a character for me that would make people laugh at *me*, not at what I said. I play a very-intent-on-pleasing guy who misunderstands everything. He's a kind of inept letch—always chasing girls, but you never figure he makes it. I put a sexual connotation on everything, but a kind of innocent one." Or, as he put it another way to Lawrence Dietz in a *Saturday Evening Post* (November 30, 1968) interview: "I'm a kid, and kids can say anything."

Harvey Aronson in *Newsday* described Dick Martin as "a good-looking man in the engaging-rascal tradition, with graying sideburns and brown hair." He lives in what Calvin Kentfield of the New York *Times* (April 14, 1968) called "a fabulous pad in the hills above Sunset Strip." There, according to the *Saturday Evening Post* article, he hosts "wild parties" and, in Joan Barthel's words, lives "in a playboy's bachelor splendor." Martin told Miss Barthel in the New York *Times Magazine* interview: "I don't believe in denying myself *anything*." Once married and divorced (and the father of one child, a son), he has no intention of returning to monogamy. To warnings that he will have a lonely old age he has replied: "You're forming an alliance for the *future*. . . ? I hate making plans for the future. Maybe that means a few more lonely nights, but I can live with them."

Martin's life style is diametrically opposed to that of quiet family-man Rowan. But they agree in their antipathy toward violence, on television and in the world. "All I say," Martin told Harvey Aronson, "is to make it as hard to get a gun as it is to get Seconal." And in politics they come close to each other. In the 1968 race for the Democratic Presidential nomination, Rowan campaigned for Eugene McCarthy while Martin supported Robert F. Kennedy. According to Miss Barthel in the *Times Magazine* article, "Martin is engaging and a bit looser with people [than Rowan is], leaning in conversation toward the merrily reminiscent."

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MEHTA, ZUBIN

Apr. 29, 1936- Indian conductor
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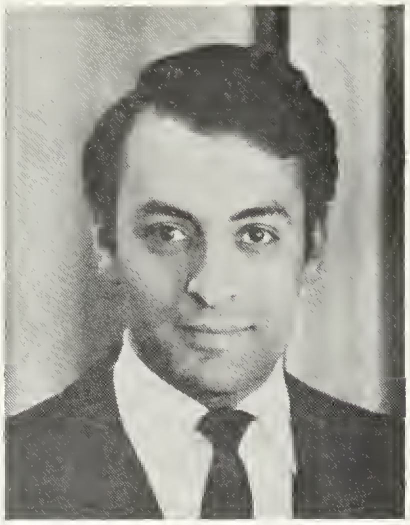
With only a decade of professional conducting behind him, the fiery and dynamic young Indian-born conductor Zubin Mehta has achieved international prominence through his worldwide guest appearances with major orchestras, including the Berlin Philharmonic and the Vienna Philharmonic. In North America he has revitalized the Los Angeles Philharmonic, of which he has been musical director since 1962, and the Montreal Symphony, which he led from 1961 to 1967. In addition to specializing in the late romantic and early modern symphonic repertoire, Mehta has for the past few years conducted opera, and since 1965 he has appeared each season at the Metropolitan. Because of his personableness, magnetism, and galvanizing podium manner, Mehta is popular with audiences, but the admiration accorded him by some of his colleagues is scarcely less adulatory. Josef Krips once hailed him as "the next Toscanini" and the Soviet conductor Kiril Kondrashin has called him "probably the best conductor alive today."

Zubin Mehta was born in Bombay, India on April 29, 1936, the older son of Mehli Nowrowji and Tehmina (Daruvala) Mehta. The Mehtas are Parsis, descendants of Zoroastrian Persians who fled their country under religious persecution in the eighth century and settled in Bombay, where they have traditionally been prosperous, well-educated, and cosmopolitan in outlook. Unlike most Indians, who have remained steeped in their own musical tradition, the Parsis, after the importation of phonograph records in the early 1930's, adopted the music of the West. Zubin's father, Mehli Mehta, had much to do with promoting the acceptance of that music. After teaching himself to play the violin he founded the Bombay String Quartet and the Bombay Symphony. He also served first as concertmaster and then as conductor of the latter. Zubin Mehta recalls being "brainwashed with classical music from the cradle," and at seven his father was teaching him to play the violin and the piano. By the time he entered his early teens he was allowed to lead sectional rehearsals of the Bombay Symphony, and at sixteen he had the heady experience of conducting a full orchestra rehearsal. At the same time the sports-loving, energetic youth was not yet wholly committed to a musical career, and when his mother urged him to take up a more "respectable" profession, he enrolled at St. Xavier's College to study medicine. He stayed there for two years, but then one day he rebelled at having to dissect a lizard in a zoology class and quit. He decided to become a musician, and at eighteen was on his way to Vienna, one of the music centers of Europe.

In Vienna he enrolled at the Akademie für Musik und Darstellende Kunst, the state music academy, where he studied conducting under Hans Swarowsky and composition. For a brief time he also studied the double bass, which he played in the Vienna Chamber Orchestra. For three years Mehta remained at the academy, where he obtained a conducting diploma in 1957 at the age of twenty-one. As a student his musical concepts were largely shaped by the Vienna Philharmonic, whose "Vienna sound" he has since tried to reproduce with orchestras under his own direction. He has characterized that sound as rich, round, and velvety, with a mushrooming taking place on the big chords. The conductors he most admired were Herbert von Karajan, at that time a principal conductor of the Vienna Philharmonic, and especially the late Wilhelm Furtwängler, the great rival and contemporary of Arturo Toscanini.

One of a hundred contestants, in 1958 Mehta entered the Liverpool International Conductor's Competition and took first prize. That prize included a year's contract as associate conductor of the Royal Liverpool Philharmonic, and he conducted the orchestra in fourteen concerts, all of which evoked rave reviews. Around the same time, under the auspices of Jeunesses Musicales, a group that promotes the careers of young musicians, he conducted on exchange programs in Yugoslavia and Belgium. At a conductor's competition held at Tanglewood, Massachusetts, he not only won second prize but attracted the notice of Charles Munch, then the conductor of the Boston Symphony, who later proved to be of great help to him in his career.

During 1960 and 1961 Mehta substituted for celebrated maestros throughout the world, receiving high critical acclaim wherever he went. He once remarked to a *Time* reporter (August 14, 1964): "I made half my career by jumping in at the last moment. I sometimes think my success was due almost entirely to the misfortunes of my elderly colleagues." In 1960 he conducted part of the



ZUBIN MEHTA

subscription series of the Vienna Symphony Orchestra, and that summer he came to North America for several concerts. On July 26 he made his New York debut, leading the New York Philharmonic in an outdoor concert at Lewisohn Stadium.

That same year, through the good offices of Charles Munch, he was offered a two-week guest conductorship of the Montreal Symphony Orchestra, whose conductor, Igor Markevitch, had recently resigned because of ill health. The concerts were a success, and in January 1961 Mehta was appointed musical director of the Montreal Symphony. In a remarkably short time he rejuvenated the orchestra, building up its prestige and renovating its quality. In 1962 he took the orchestra on tour for eight concerts in Russia, two in Paris, and one in Vienna. The concert in Vienna was "quite a dare," according to Pierre Béique, the group's managing director. "In the USSR we had not been so nervous. But Vienna is the capital of Western music," he told Harriet Graham of *Maclean's Magazine* (July 4, 1964). Despite his apprehension, the Vienna concert received a twenty-minute ovation, fourteen curtain calls, and two encores.

In 1961 Mehta conducted a highly successful concert with the Los Angeles Philharmonic, with the result that Mrs. Norman Chandler, the head of the orchestra's board of directors, offered him several more. But Georg Solti, the orchestra's new musical director, who was away at the time, contended that he had not been consulted first and angrily resigned without conducting a concert. In November 1961 Mehta was given the post of musical director. When he began his first season with the Los Angeles Philharmonic in 1962, he was, at twenty-six, the youngest man ever to hold that title, and he was also the first man who had ever directed two North American symphony orchestras at the same time.

The Los Angeles Philharmonic had been without a permanent conductor for four years, and in Mehta's judgment it had no style or sound, although its musicians could play anything. Setting himself the task of improving the string section, which he considered the weakest part of the orchestra, he persuaded the board of directors to purchase $300,000 worth of string instruments, including a $75,000 Stradivari violin for the concertmaster. At sectional rehearsals he continually experimented with the players' seating arrangements. Satisfied with the improvements, he could then concentrate on giving the orchestra the Vienna sound that he had admired from his student days.

After the orchestra made its New York debut at Carnegie Hall in 1967, Winthrop Sargeant of the *New Yorker* (May 13, 1967) commented: "Mehta . . . has the capacity to control every sound made by an orchestra, and he does this with the simplest of gestures, every one of which has an immediate and perceptible effect. He has a talent for conveying a mood of serenity, or of serene grandeur, to both orchestra and audience that is rare indeed among the younger generation of conductors." That same year, at Expo '67, he combined both the Montreal and the Los Angeles orchestras for a performance of Berlioz' *Symphonie Fantastique.* In May 1967, however, he resigned the Montreal post, blaming an overcrowded schedule. That fall, he took the 107-member Los Angeles Philharmonic on an eight-week foreign tour, including engagements in Vienna, Paris, Athens, and his birthplace, Bombay.

Mehta's transcontinental commutation between Montreal and Los Angeles was extended to include New York in 1965, after he made his Metropolitan Opera debut on December 29, 1965 with a highly acclaimed performance of *Aïda.* Alan Rich of the *Herald Tribune* wrote the next day: "Mehta . . . brought to the conducting of the score a kind of bedazzlement that has no peer in recent times. . . . It was a lunging, teeming, breathless performance that still had plenty of breath." Mehta's subsequent assignments at the Met have included *Carmen, Tosca,* and *Turandot,* and in 1967 he conducted the world première of Marvin David Levy's *Mourning Becomes Electra.*

Not all of Mehta's attempts at conducting opera have met with critical favor, however, and his interpretations have sometimes been called bombastic and overly theatrical. He has also been criticized for conducting at breakneck speeds. Attributing those faults to inexperience, several critics have felt that his conducting improved in subsequent performances. Winthrop Sargeant, for example, noted in the *New Yorker* (December 16, 1967): "He has had to conduct operas he has never conducted before—or, in some cases, never even heard or seen—on the basis of the very few rehearsals that the Metropolitan provides." When critics take issue with his performances in the concert hall, they find his interpretations flamboyant, lacking in subtlety, and eccentric. After hearing Mehta conduct the Philadelphia Orchestra at Philharmonic Hall in 1965, Harold C. Schonberg had similar reservations, but he also acknowledged what others have found to be the conductor's greatest attributes—his willingness to take risks and to experiment. "The important thing about his work is that it has ideas," Schonberg wrote in the New York *Times* (November 3, 1965). "Some may disagree with those ideas, but there never is a dull moment." Mehta seldom relies on a score when he conducts.

A man always in motion, in 1968 Zubin Mehta fulfilled a schedule that included twenty-two weeks of concerts with the Los Angeles Philharmonic, three operas at the Metropolitan, television appearances in the United States and Italy, five recording sessions, and guest appearances at five festivals and with five orchestras. In 1969, when he was on a year's leave of absence from Los Angeles, Mehta's schedule was even more hectic.

An orchestra that Mehta especially favors for his guest appearances is the Israel Philharmonic, with which he first appeared in 1961. He toured Israel with that orchestra in 1966, and in 1967 he rushed to Israel during the six-day Arab-Israeli war to conduct it in several special concerts. Mehta has been named adviser to the Israel Philharmonic, which has no permanent conductor.

Mehta's discography includes a recording of *Aïda* with the Rome Opera on the Angel label and one of Bruckner's Ninth Symphony with the Vienna Philharmonic on the London label. The Los Angeles Philharmonic under his direction has a four-record-a-year exclusive contract with London Records, the first American orchestra to record for the prestigious British firm. Among the products of that agreement so far are recordings of Stravinsky's *Petrouchka*, Schönberg's *Verklärte Nacht*, and Scriabin's *Poem of Ecstasy*.

When, in 1967, Mehta was often mentioned as a possible contender for the New York Philharmonic podium after Leonard Bernstein's scheduled retirement in 1969, he stressed his lack of interest in the job with his usual candor, and his remarks were widely publicized. To cite one example, Robert Windeler of the New York *Times* (December 12, 1967) quoted him as saying, "My orchestra is better than the New York Philharmonic; we play better than they do. Artistically it would not be a step up for me." Because of these and similar remarks, the orchestra's union—Local 802 of the American Federation of Musicians—was enraged, and in January 1968 Mehta was called before their executive board. He protested his great admiration for the New York ensemble and claimed that his comments had been "distorted out of all proportion." Although the session ended amicably, Mehta's scheduled two-week appearance with the Philharmonic during the 1968-69 season was cancelled without explanation a few months later.

A handsome, virile, and outgoing man, Zubin Mehta enjoys a popularity with female concertgoers that is based on more than musical ability. A *Time* writer (January 18, 1968) commented that "his tousled sable locks, his honey-colored aquiline features and voracious energy give him the appeal of a matinee idol and make him a kind of culture hero." When the *Bell Telephone Hour* (NBC-TV) presented an hour-long documentary profile of the conductor in 1967, the New York *Times* reviewer (December 16, 1967) characterized it as "essentially an hour of adulation."

His socializing with Hollywood celebrities and squiring of beautiful women has gained Zubin Mehta the reputation of being something of a "swinger." In Los Angeles he speeds his Jaguar sedan on the freeways, and he frequents Shelly Manne's jazz club. Savoring his gypsy existence to the full, he has friends scattered throughout the world and is fluent in several languages. An inveterate practical joker, he posed as a Persian Jew at the Orthodox wedding of his friends Jacqueline Du Pré, the cellist, and Daniel Barenboim, the pianist, in Israel in 1967. Mehta follows the Zoroastrian religion of his people. Eschewing liquor, cigarettes, and coffee, he keeps his five-feet-five-inch, 155-pound frame in prime condition with fencing and yoga. Addicted to Indian foods, he spices blander fare with Tabasco sauce and hot peppers. In 1958 he married a Canadian singer, Carmen Lasky, whom he had met while both were students in Vienna, and they had two children, Merwan, a boy, and Zarina, a girl. The marriage ended in divorce, and his former wife is now married to his younger brother, Zarin, an accountant. The couple live in Montreal and Zubin stays with them whenever he visits that city. The Indian conductor was married for a second time, on July 19, 1969, to Nancy Kovack, the actress. Though Mehta's entire family has now left India—his parents live in southern California—he has thus far refused to give up his Indian citizenship.

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MEYER, DEBBIE

Aug. 14, 1952- Swimmer
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At the 1968 Olympic Games in Mexico City a sixteen-year-old Californian named Debbie Meyer established herself as the greatest female freestyle swimmer in history by breaking Olympic records in the women's 200, 400, and 800 meter freestyle races. Miss Meyer holds six world female freestyle records, for 200, 400, 800, and 1,500 meters and 440 and 880 yards (long course), and four American records, for 200, 400, and 1,650 yards and 1,500 meters (short course). In recognition of her achievements, the Amateur Athletic Union in January 1969 presented her with the Sullivan Award, the most coveted amateur athletic trophy in the United States. Miss Meyer's feats have been accomplished despite the handicaps of asthma, which she suffered from since childhood, and bursitis, which began to plague her left shoulder in the summer of 1968.

Deborah Elizabeth Meyer was born on August 14, 1952 in Haddonfield, New Jersey, where her father, Leonard Meyer, was a foreman at the Campbell Soup Company. She has three brothers. Imbued with championship aspirations by her father and mother, she began to swim seriously when she was

DEBBIE MEYER

eight. For her sake—as a swimmer and as an asthma sufferer—the father in 1965 had himself transferred to the Campbell plant in Modesto, California. The family moved to Arden Hills, near Sacramento, whence the father commutes 150 miles daily to his job as plant manager in Modesto.

In Arden Hills, Debbie Meyer put herself under the tutelage of Sherman Chavoor, the Olympic swimming coach who owns the Arden Hills Swimming and Tennis Club. Chavoor is a hard taskmaster, making his charges swim six or seven miles a day, seven days a week. Miss Meyer, who had been accustomed to swimming for an hour or so three or four times a week, found the new regimen impossible at first. "I remember the first time I came out to practice and Sherm said, 'All right, do twenty laps to warm up,' " she told Glenn Dickey of *Sport* (August 12, 1968). "I couldn't even do four." But she soon adapted to Chavoor's system and saw that it was the best one for her: "A lot of clubs don't work as hard we do. I know the Santa Clara kids will do about as much in two days as we do in one. But I don't think I could take the Santa Clara system. I'm at my best when I'm doing a lot of swimming. That's why I like to enter a lot of races in a meet."

"It's tough on these kids," Chavoor told Richard Rollins of *Sports Illustrated* (August 12, 1968). "Swimming isn't like any other sport. In track or football you can at least talk while you're playing and watch what's going on around you. In swimming you have your face in the water, and you just follow that black line on the bottom of the pool. Sometimes I think I'd like to dump some fish in the pool and give the kids something to look at while they're working out. People think that girl swimmers, or even boys, peak when they are sixteen or seventeen, but it isn't true at all. These kids are no different from any other athletes, and they would peak at the same time, too, around twenty-three or twenty-four. . . . The reason most of the swimmers are from California is pool time. Everybody out here has a pool, and you can swim in it all year round."

The rigorous training began to yield dividends for Debbie Meyer at the National Amateur Athletic Union championships in the summer of 1966. There Miss Meyer, then only fourteen, placed second in the women's 1,500 meter freestyle and third in the 400 meter freestyle. In July 1967 at Santa Clara she established new world marks in the women's 800 and 1,500 meter freestyle races, and in the Pan-American games at Winnipeg, Canada later in the same month she swam the 400 meter freestyle in 4 minutes, 32.6 seconds, five seconds better than the previous record for that event. At the same meet she also set a new record, 9:22.9 for the 800 meter. At the National AAU championships in Philadelphia in August 1967 she lowered her time in the 400 meter to 4:29 and in the 1,500 meter to 17:50.2. In December 1967 she was named Sportswoman of 1967 in a poll of thirteen European, American, and Asian news agencies conducted by Tass, the Soviet news agency.

On March 17, 1968, Debbie Meyer shattered the American record for the 1,650 yard freestyle, going the distance in 17 minutes, 4.9 seconds at the Southern California Invitational meet. A month later she cut six seconds off the American 500 yard freestyle record while competing at the AAU indoor spring meet in Pittsburgh. Early in the summer of 1968 painful bursitis of the left shoulder threatened to put her out of competition indefinitely, but cortisone treatments assuaged the condition. At the Los Angeles Invitational meet in July 1968 she turned in one of her finest performances, capturing the 1,500 meter freestyle in 17 minutes, 31.2 seconds, nineteen seconds under her previous world mark. Enroute to the 1,500 meter record, she set a new world mark for the 800 meter, swimming that distance in 9 minutes, 19 seconds, and on August 1, in the National AAU championships at Lincoln, Nebraska, she lowered her world record for the 400 meter to 4 minutes, 26.7 seconds.

At the Olympic trials, held during the last week of August 1968 at Los Angeles, Miss Meyer won the 200, 400, and 800 meter events in world-record clockings of 2:06.7, 4:24.5, and 9:10.4 respectively. Just before going to Mexico for the Olympics in October 1968 she turned an ankle, and after arriving in Mexico City she suffered a sore throat and a stomach ailment. Despite those problems, she won the 200, 800, and 1,500 meter events, thus becoming the first female triple-gold-medalist in Olympic history. The rarified air of Mexico City, 7,350 feet above sea level, prohibited any of the American team, including Debbie, from setting new world records. Miss Meyer's time in the 800, for example, was 9:24, considerably below the record mark of 9:10.4 she had set earlier in Los Angeles. But her time in each of her three medal-winning performances did set an Olympic record.

After a month's rest Miss Meyer toured France, Italy, and South Africa for two months, giving swimming exhibitions. The tour was arranged by Chavoor, who told Don Bloom of the *Christian Science Monitor* (November 2, 1968): "This is the biggest thing I can do for her now. She's won everything and broken all the records, so there isn't much challenge left. She has six American, three Olympic, and two Pan-American Games records and those three gold medals. The trouble is, she hasn't even scratched the surface of her ability. She could go on to set records they wouldn't believe were possible." Miss Meyer told the same reporter that she was not yet concerning herself with preparations for the 1972 Olympics at Munich, Germany. "Four years is a long time to train," she said. "I'd like to try some other events, maybe the butterfly and the individual medley. It would be an altogether different type of challenge. I'll only be nineteen during the Games in Germany, so I really won't be too old. You have to swim about four hours a day six days a week for four years to get ready, so I just don't know if it would be worth it again right now."

In January 1969 the International Amateur Swimming Federation officially recorded Miss Meyer's world marks for the 200 (2:06.7), the 400 (4:24.5), the 800 (9:10.4), and the 1,500 (17:31.2) meter women's freestyle. In the Southern California Invitation meet at City of Commerce, California in March 1969 Debbie came in third in two races. In the 400 meter, clocking 4:41.6, she trailed Sue Atwood (4:39.6) and Lynn Vidali (4:40.8), and in the 200 yard freestyle, clocking 1:59, she finished behind Linda Gustavson (1:58.4) and Pokey Watson (1:58.8). "I'm not concerned because I got beat," she commented, as reported in an Associated Press dispatch datelined March 16. "I'm working up to a peak in the indoor season, which will be at the national indoor meet in Long Beach in three weeks. . . . I have gotten a slow start this season after the Olympics but I have done it on purpose because I'm also thinking about the big outdoor season." Sherm Chavoor added: "Considering such a long layoff after the Olympics, I think her progress is very good. Before the season is out, she will be better than ever." The coach's prediction came true, for in August 1969 Miss Meyer broke one of her own world marks at the Amateur Athletic Union swim meets held in Louisville, Kentucky, when she swam the women's 1,500 meter freestyle in 17 minutes and 19.9 seconds.

Debbie Meyer is five feet seven inches tall and weighs about 120 pounds. Her favorite pastime, outside of swimming, is sewing, and her favorite subject at Rio Americano High School in Sacramento, where she is a member of the class of 1970, is history. She is considering majoring in the subject in college and perhaps teaching it eventually. Her fame has not noticeably turned her head or robbed her of her adolescent spirit. Her vocabulary is dominated by adjectives like "icky," she has a passion for peanut butter sandwiches, and she enthusiastically seeks the autographs of celebrities as if she were not one herself. At moments like those on the victory stand in Mexico City, according to Ross Newhan in a syndicated Los Angeles *Times* article published in the Washington *Post* (January 19, 1969), "she finds it hard to talk. She cries a little. She giggles a little. She is timorous and she is assertive." Miss Meyer told Newhan: "The first time I was on the victory stand I kept thinking, 'Gee, I wish I was back in my room with my sunflower seeds, washing them down with warm ginger ale and talking with my roomie about boys.' "

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MITCHELL, JOHN N(EWTON)

Sept. 15, 1913- United States government official; lawyer

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When he was nominated to the post of United States Attorney General in December 1968, John N. Mitchell was a "mystery man" largely unknown to the American public, even though he had managed Richard M. Nixon's triumphant Presidential campaign. A lawyer in private practice in New York City since 1938, and a law partner with Nixon in 1967 and 1968, Mitchell has specialized in state and municipal bonding and is an authority on public finance. He has helped to draft sections of most modern federal housing laws, including the Housing and Urban Development Act of 1968, but he has never before held public office. In reply to critics who carped that Mitchell lacked experience in such vital Justice Department matters as civil rights, organized crime, and antitrust prosecution, his partisans pointed to his indisputable competence and brilliant efficiency in meeting past challenges. Since taking office on January 22, 1969 Mitchell has, in the opinion of most Washington observers, moved the Justice Department steadily toward the political right with his espousal of wiretapping, preventive detention for criminal suspects, and hard-line policies on campus dissenters, and by his apparent lack of zeal for civil rights. The Attorney General, however, views his job more pragmatically: "The Department of Justice is a law-enforcement agency," he told Robert Shogan of *Newsweek* (September 8, 1969). "It is not the place to carry on a program aimed at curing the ills of society."

John Newton Mitchell was born in Detroit, Michigan on September 15, 1913 to Joseph Charles and Margaret Agnes (McMahon) Mitchell. A few years after his birth the family moved to Long Island, New York, and Mitchell attended the public schools of Blue Point and Patchogue. Later he went to Jamaica High School in Queens, New York City, from which he graduated in 1931. Mitchell remembers himself as "a normal American kid" who "played every sport there was." He was especially good at ice hockey, and while he was an undergraduate at Fordham University in the Bronx, which he entered in 1931, he played on the Jamaica hockey team. Mitchell was admitted to Fordham's law school in 1934 before he had completed requirements for the bachelor's degree. Although he did not have any particular financial need to do so, he worked part time while studying law. "I wanted to do other things. Law school only took a couple of hours a day," he explained to Lyle Denniston, staff

JOHN N. MITCHELL

writer for the Washington *Evening Star* (December 31, 1968). For a time he sold sporting goods and then in 1936 went to work for the New York law firm of Caldwell and Raymond as a clerk. After receiving the LL.B. degree from Fordham and passing the New York State Bar examinations in 1938, Mitchell became an associate in the Caldwell and Raymond firm.

When Judge James H. Caldwell set up his law firm in 1887 it pioneered in the legal problems of public bonding and remained a leader in that field over the years. One of the first jobs that Judge Caldwell assigned to Mitchell when he joined the firm was to work on the initial federal public housing program, which the old conservative Judge looked upon as a "New Deal dang-fangled idea." The gravest problem besetting the new program was the requirement under most state constitutions that all public bonded indebtedness be approved by the voters. Assigned to a pilot housing program for Syracuse, New York, Mitchell circumvented the need for voter approval by setting up a nonprofit corporation empowered to issue its own housing bonds backed by money received from rentals on the units constructed. In that way no public funds were involved. Assignments for similar programs elsewhere poured into the Caldwell firm and in April of 1942 Mitchell was made a partner.

Mitchell's career was interrupted by World War II in 1943. During the next three years he commanded several squadrons of Navy motor torpedo boats in the Pacific, including the one that contained PT-109, piloted by John F. Kennedy. Mitchell knew the young lieutenant only slightly and has recently recalled him as "just one of the junior officers." After the war Mitchell returned to New York and his state and municipal bond practice at his law firm, which had become Caldwell, Trimble, and Mitchell.

Soon recognized as one of the nation's leading experts in public finance, Mitchell played a major role in many of Governor Nelson A. Rockefeller's large social projects for New York State. Through Mitchell's influence his law firm was retained as bond counsel on several New York housing, college, and hospital construction programs. William L. Slayton, executive vice-president of Urban America, Inc., a liberal housing reform group, said, "In the sense that he did more than any other man in making the development of vast housing projects across the country a reality, Mr. Mitchell made a contribution to social progress, not to mention racial progress."

On January 1, 1967 Mitchell's law firm merged with Richard M. Nixon's to become Nixon, Mudge, Rose, Guthrie, Alexander and Mitchell. The merger had been initiated by members of Nixon's firm, who wanted to acquire more expertise in the public finance field. Nixon and Mitchell had not known each other before, but when they found themselves in adjacent offices Mitchell soon became one of Nixon's closest confidants. He was not, however, Nixon's first choice for campaign manager. Originally the former Vice-President had called upon Dr. Gordon Parkinson of California, but Parkinson withdrew when his wife fell ill. Then Nixon chose Henry Bellmon of Oklahoma, who also withdrew to wage a successful campaign for the Senate. Late in 1967 Nixon turned to his new law partner. Mitchell has freely acknowledged that he did not covet the job. "It involved a lot of hard-nosed decisions that one doesn't take on by choice," he said when the campaign was over. "I did it because I believed in the cause and the individual."

Although Mitchell had never run a political campaign before, he quickly showed himself to be a brilliant organizer, and he made the Nixon political machine run smoothly and efficiently. He himself referred to his function in the campaign as "programing." Political writers who had faulted Nixon for his 1960 Presidential race because he tried to run the details of his campaign in addition to being the candidate, now saw a different Nixon—one who gave his campaign manager almost unlimited authority over operations as well as a major role in strategy. (Mitchell was largely responsible for selecting Spiro T. Agnew as Nixon's running mate.) Mitchell was given a large share of the credit for the success of the campaign, although a few of Nixon's advisers criticized Mitchell for being too conservative and inflexible in strategy.

On December 11, 1968 President-elect Nixon announced on nationwide television his choice of his former law partner to be the nation's chief legal officer. Mitchell, said Nixon, has an "extra dimension . . . coolness under fire, great judgment" and the ability "to pick people and to lead them and to inspire them with a quiet confidence and poise and dignity." He described him as a man "devoted to waging an effective war against crime. . . . who will insure justice as well as law and order." Throughout the campaign Mitchell had maintained that he would never accept a Cabinet post, but he finally reluctantly agreed to serve as Attorney General. "I'll serve as long as Mr. Nixon wants me to," he told reporters. The Senate confirmed Mitchell's nomination early in January 1969, and he took the oath of office on January 22.

Some apprehension arose over his appointment, especially among black leaders. Roy Wilkins, executive director of the NAACP, wrote in a column that appeared in the New York *Post* on December 21, 1968: "It should be said that, on paper, the one least likely to understand the Negro situation is John N. Mitchell, the new Attorney General. The administration of justice is an area where the Negro in past decades has taken a terrible beating. Mr. Mitchell, without question, is concerned with the law, but it is hard for the average white or black American to see how a Wall Street lawyer can appreciate the police and courtroom hocus-pocus which snuffs out the liberties and lives of many hapless citizens each year." However, other civil rights leaders expressed a willingness to wait and see. "Mitchell can prepare his brief and we'll see how he does in court," said Floyd B. McKissick, former national director of the Congress of Racial Equality. "A husband doesn't have to have a baby to know what the suffering's all about." Aware of the image that he brought to the Justice Department, Mitchell vigorously denied its accuracy. "I've somehow got to dispel the notion that I'm a tough cop and an arch-conservative," he told Lyle Denniston in the Washington *Evening Star* interview.

Nonetheless Nixon's campaign pledge to restore law and order and halt the rise in crime has placed Mitchell in a tight spot in the new Administration, since the control of most crime does not come under the jurisdiction of the federal government or the Justice Department. In a speech before the Fordham Law Alumni Association in March 1969 Mitchell said that in the drive against crime "the Federal Government will lead the way, but it cannot succeed without the cooperation and help of the states." Mitchell has also suggested that a cash fund, similar to the Community Chest or the United Fund, be set up with public donations to fight crime. The new Attorney General intends to crack down on campus rioters under the antiriot section of the 1968 Civil Rights Act that makes it a violation for persons to travel from one state to another inciting riots or leading civil disorders. Mitchell intends to clean out "hard-core Communist leaders" from college campuses and city demonstrations. "We have got to separate the ordinary innocent students at our colleges who might be taken in by these professional Communist leaders," he told Sarah McClendon in an interview for the North American Newspaper Alliance. Mitchell has also pledged to extend wiretapping to cases involving organized crime, as provided for under the 1968 Crime Act. (During the Johnson Administration wiretapping was employed only in cases involving national security.)

Mitchell is one of the only two lawyers ever to have been chosen as president of the Municipal Bond Club of New York, an organization primarily made up of bankers. He is also a past president of the Municipal Forum of New York. The Attorney General has served as a director and trustee of the American Council to Improve Our Neighborhoods (ACTION), which later became part of Urban America, Inc; as a director of the National Housing Conference; and as a member of the American Bar Association section on local government. He was awarded the 1969 Medal of Achievement by the Fordham University Law School Alumni Association. There has been considerable speculation among insiders that Mitchell, an essentially private man with a temperament incompatible with the public life of the politician, was persuaded to accept a Cabinet post only after he had been promised a future seat on the Supreme Court, perhaps that of Chief Justice of the United States.

His associates often cite John N. Mitchell's remarkable coolness while he pursues the work at hand. According to them, he never loses his temper; nor does he often smile. His outward lack of emotion has led some people to call him "cold," "dour," and even "inhuman," but his friends insist that away from the job he can be warm and friendly. Six feet tall, Mitchell is now inclined to paunchiness, although he used to have a powerful athletic build. Often said to resemble the actor Paul Ford, he has an oval, impassive face, receding gray hair, and penetrating blue eyes. He occasionally indulges in wry humor. Mitchell is married to the former Martha Beall, by whom he has an eight-year-old daughter Martha. By a previous marriage he has two children, John N. Mitchell III, a lawyer for Bache and Company of New York, and Jill, who married Edwin C. Reed, a Manhattan banker, soon after Nixon's election. Mitchell has two grandchildren. Before leaving his $200,000 a year law practice he lived with his wife and young daughter in Rye, New York. They now live at the Watergate apartments in northwest Washington in a $325,000 duplex that one columnist has described as probably "the most expensive and spectacular in the Nixon Administration."

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MONDALE, WALTER F(REDERICK)

Jan. 5, 1928- United States Senator from Minnesota; lawyer
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Minnesota's junior United States Senator, Walter F. Mondale, is a longtime associate and protégé of Hubert H. Humphrey, whom he succeeded in the Senate after the latter was elected to the Vice-Presidency of the United States in 1964. A lawyer, and a member of Minnesota's Democratic-Farmer-Labor party, Mondale served as the state's attorney general from 1960 to 1964 and took his seat in the Senate on January 4, 1965 after being appointed by Governor Karl F. Rolvaag to complete Humphrey's unexpired term. In November 1966 he was elected to a full six-year term in the Senate. Mondale has played an important role in the adoption of consumer protection legislation and the passage of the 1968 Civil Rights Act. The liberal Americans for Democratic Action gave Mondale a rating of 86 percent in support of its policies in 1968. According to *Congressional Quarterly*, Mondale supported the administration of President Lyndon B. Johnson

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during the Ninetieth Congress on 88 percent of selected foreign policy issues and on 65 percent of selected domestic issues. During the 1968 Presidential campaign Mondale served as co-chairman of United Democrats for Humphrey.

Of Norwegian ancestry, Walter Frederick Mondale was born in the village of Ceylon, in southern Minnesota, on January 5, 1928, one of seven children of the Rev. Theodore Sigvaard Mondale, a Methodist minister, and Claribel (Hope) Mondale. (One source gives the mother's name as Claribel Cowan Mondale.) The family name, originally Mundale, was changed to Mondale by his great-grandfather. Mondale, who acquired the nickname "Fritz" during his boyhood, was educated in Minnesota public schools. From 1946 to 1949 he attended Macalester College, a liberal arts college in St. Paul, and for his senior year he transferred to the University of Minnesota, which awarded him the B.A. degree *cum laude* in 1951. As a student he worked summers inspecting peas for the Green Giant food packing plant in southern Minnesota.

During his years at Macalester College Mondale began to take part in politics, organizing his fellow students into the Democratic-Farmer-Labor party and working toward the exclusion of ultra-leftist elements from the party's ranks. In 1948 he served as manager, in Minnesota's Second Congressional District, for the successful campaign of Hubert H. Humphrey—then the mayor of Minneapolis—for the United States Senate, and he helped Humphrey carry that traditionally Republican district by a substantial majority. While Humphrey was chairman of the ADA, Mondale served as executive secretary of its affiliate, Students for Democratic Action.

Mondale entered the United States Army as a private in 1951 and served in Korea. Discharged as a corporal in 1953, he enrolled in the University of Minnesota Law School. In 1955-56 he was a member of the editorial board of the *Minnesota Law Review,* to which he contributed an article called "Minnesota Corrupt Practices Act: A Critique of the Fixed Campaign Expenditures Legislation." He obtained his LL.B. degree from the University of Minnesota in 1956 and was admitted to the Minnesota bar that year.

From 1956 to 1960 Mondale practised with the Minneapolis law firm of Larson, Loevinger, Lindquist, Freeman & Fraser. One of its partners was the Governor of Minnesota (later United States Secretary of Agriculture) Orville L. Freeman. In 1958 Mondale managed Freeman's successful campaign for a third term as governor. After serving for two years as a special assistant to the attorney general of Minnesota, Mondale was appointed by Governor Freeman in May 1960 to fill out the remaining eight months of the unexpired term of Miles W. Lord, who had resigned as the state's attorney general. Mondale was elected in November 1960 to a regular two-year term as attorney general. In 1962 he was viewed as a possible candidate for the governorship, but he rejected efforts to nominate him. He was reelected attorney general in November of that year with 236,192 votes or 59.6 percent of the total—one of the largest margins of victory ever obtained by a candidate for a state office in Minnesota.

As attorney general, Mondale concentrated on civil rights, consumer protection, agriculture, and antitrust litigation. During his first year in office he continued a legislative investigation, begun by his predecessor, into alleged irregularities in the finances of the Sister Elizabeth Kenny Foundation. The investigation brought about indictments and convictions for fraud and adoption of a state law regulating the soliciting of funds by charities. It further resulted in the liquidation by Sister Kenny herself of her polio-fighting foundation in September 1960. Another investigation by Mondale led to the collection of $262,000 in damages from manufacturers for allegedly overcharging school districts for gymnasium equipment.

In 1963 Mondale attracted nationwide attention by his concern for the rights of defendants, as demonstrated in the case of Clarence Earl Gideon. The Florida convict had petitioned the United States Supreme Court to establish the right to free counsel for indigents charged with major crimes in state courts. When Florida's attorney general, Richard Ervin, asked the attorneys general of the other states to join in an *amicus curiae* brief opposing Gideon's arguments, Mondale refused to go along and filed a brief of his own supporting Gideon's position. Twenty-three state attorneys general signed Mondale's brief, which helped Gideon win his appeal.

While serving as Minnesota's attorney general, Mondale was a member of the executive board of the National Association of Attorneys General and chairman of its committee on consumer and investor protection. He also served as chairman of the Midwest Regional Association of Attorneys General. From 1962 to 1964 he was a member of the President's Consumer Advisory Council. As a delegate to the Democratic National Convention of 1964 Mondale helped draft the civil rights plank in the party platform and served as chairman of a subcommittee of the convention's credentials committee. In the dispute involving the representation of Mississippi at the convention the subcommittee, under Mondale's leadership, arrived at a compromise that provided for the seating of two Negro delegates of the Mississippi Freedom Democratic party in addition to members of the state's regular delegation.

On November 17, 1964, following Hubert H. Humphrey's election as Vice-President of the United States, Governor Karl F. Rolvaag of Minnesota announced the appointment of Mondale to complete the two remaining years of Humphrey's term as United States Senator. To give Mondale seniority as a member of the Eighty-eighth Congress, Humphrey resigned his Senate seat on December 29, 1964. On the next day, Mondale signed his appointment papers in the office of the secretary of the Senate and officially went on the Congressional payroll.

Sworn in as a member of the Eighty-ninth Congress on January 4, 1965, Mondale was assigned to the Senate Aeronautical and Space Sciences, Agriculture and Forestry, and Banking and Currency committees. During his first month as a Senator, Mondale was one of a group of Democrats sponsoring a bill to increase price supports for domestic wheat to 100 percent of parity. In April 1965 he and several other Senators and Congressmen accompanied President Johnson on a tour of Midwestern areas devastated by tornadoes and floods. That year he voted in favor of such legislation as the Appalachia Regional Development Act, the Elementary and Secondary Education Act, Medicare, and the Voting Rights Act.

During 1966 Mondale introduced about 100 bills in the Senate. He supported the administration in voting for military appropriations for United States operations in Southeast Asia; for invoking cloture on the filibuster against repeal of the "right to work" section of the Taft-Hartley Labor-Management Relations Act; and against the Dirksen amendment concerning the reapportionment of Congressional seats. He proposed a "fair warning" amendment to the administration's auto safety bill, aimed at making manufacturers more responsible for safety defects in automobiles. According to *Congressional Quarterly*, Mondale's votes on selected issues during the Eighty-ninth Congress corresponded with the Johnson administration's views 71 percent of the time in foreign policy and 78 percent of the time in domestic affairs.

Endorsed by the Minnesota state Democratic convention in June 1966, Mondale won nomination for the Senate seat in the September primary by defeating Ralph F. Franklin. In the national election of November 8, 1966 he was returned to the United States Senate for a full six-year term, defeating his Republican opponent Robert A. Forsythe by 685,840 to 574,868 votes, despite a Republican sweep of Minnesota that cost Rolvaag re-election as governor. According to William H. Blair of the New York *Times* (November 10, 1966), Mondale's victory demonstrated his "personal appeal . . . and put him in a commanding position to rebuild the party" in the state. "I feel like a salmon swimming upstream," Mondale remarked after the election to Vice-President Humphrey, who characterized his victory as the "bright star in the Midwest election returns."

In the Ninetieth Congress, which convened in January 1967, Mondale added membership in the new Special Committee on Aging and its subcommittees on housing and health to his previous committee assignments. Within the Banking and Currency Committee he was assigned to subcommittees on housing and urban affairs; international finance; production and stabilization; and securities. His subcommittee assignments in the Agriculture and Forestry Committee included those on credit and rural electrification; production, marketing and stabilization of prices; and a special watershed subcommittee. He also continued to serve on the Aeronautical and Space Sciences Committee.

Mondale demonstrated an independence of the Johnson administration in March 1967, when he raised the question whether, in the event of an end to the Vietnam conflict, the government would be able to spend wisely on domestic programs the billions of dollars that would thus become available. He suggested that "social accounting" through a Presidential "council of social advisers" might be the answer. In the following month Mondale and Representative Henry S. Reuss of Wisconsin filed in the Senate and House identical bills to revise the structure of the St. Lawrence Seaway Development Corporation so that maintenance costs could be met through federal appropriations rather than through tolls.

In June 1967 he took part in an effort to restore appropriations, previously eliminated by the House, for a program to assist local communities in their quest for federal funds. In November he and Senator Joseph M. Montoya of New Mexico co-sponsored a compromise bill to improve state meat inspection systems and to enforce standards of sanitation for meat plants. The measure was unanimously approved by the Senate Agriculture and Forestry Committee. Mondale's voting record in the first session of the Ninetieth Congress included votes in favor of extension of Selective Service; the Truth in Lending Act; the resolution consenting to the President's ratification of the United States-Soviet consular convention; and a resolution censuring Senator Thomas J. Dodd of Connecticut for the use of political funds for his personal benefit. He voted against an administration-backed bill for settling a railroad strike, and he opposed the closely defeated Ellender-Clark amendment to the Export-Import Bank appropriation bill to prohibit financing of arms purchases by underdeveloped countries.

Mondale introduced measures in February 1968 to assure farmers the same bargaining powers held by organized labor, and to extend federal marketing agreements to all farm products. A leader in the struggle for passage of the 1968 civil rights bill, he helped to draft an amendment that would prohibit discrimination in the sale or rental of housing on the basis of race or religion. A modified version of his open housing amendment, covering about two-thirds of the nation's dwellings, was passed in February with the concurrence of Senate Minority Leader Everett M. Dirksen, who had previously blocked action on open housing. On its adoption Mondale noted that the legislation was "far stronger than we believed possible." Also in 1968 he voted for the Gun Control Act; for foreign aid appropriations; for a four-year extension of the 1965 Food and Agriculture Act; for federal housing aid for low-income families; and against the 10 percent surcharge on federal income taxes requested by the administration.

Addressing a meeting of Young Democrats at St. Paul in November 1967, Mondale deplored the diversion of attention from domestic issues caused by "obsessive, emotional debate" over United States involvement in Vietnam. He was especially concerned over the conflict on that issue between his fellow Minnesotans, Vice-President Humphrey and Senator Eugene J. McCarthy. "I cannot see a world with only one issue and one position to take on that issue," he declared, as quoted by David S. Broder in the Washington *Post* (December 12, 1967). In April 1968 Mondale became national cochairman, with Senator Fred Harris of Oklahoma, of United Democrats for Humphrey, and at the Democratic National Convention in Chicago in August he played a major role in the drive that won Humphrey the Presidential nomination. Mondale publicly differed with Humphrey on the issue of Vietnam in September, when he came out in favor of an immediate stop to the bombing of North Vietnam—more than five weeks before President Johnson announced his decision to order a bombing halt.

On December 27, 1955 Walter F. Mondale married Joan Adams of St. Paul, a minister's daughter, who was at the time a history major at Macalester College. Mrs. Mondale has worked as a lecturer and education assistant at art museums in Boston and Minneapolis. She delivered one of her lectures, entitled "Art and Politics," in behalf of Humphrey during the 1968 Presidential campaign. Senator and Mrs. Mondale have two boys, Theodore Adams and William Hall, and one girl, Eleanor Jane. Mondale, who is about six feet in height and of slender build, enjoys skiing with his wife. A profile in the New York *Times* (November 18, 1964) describes him as a "cool, hardheaded political negotiator." He is a member of the American, Minnesota, and Hennepin County bar associations and of the Hennepin County Citizens' League. His service organizations are the American Veterans Committee and the American Legion, while his fraternal affiliations are with the Loyal Order of the Moose, the Fraternal Order of Eagles, and the Sons of Norway. Mondale is also a member of the American Association for the United Nations, the Minnesota Safety Council, and the Minnesota Junior Chamber of Commerce. In 1960 he was named Minnesota's outstanding young man of the year. Although his family background is Methodist, his religious affiliation is with the Presbyterian Church.

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MOTT, C(HARLES) S(TEWART)

June 2, 1875- Corporation executive; philanthropist
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With the same inventiveness and energy that amassed him a fortune of about half a billion dollars, C. S. Mott has been using his wealth in an ingenious humanitarian endeavor that has been much praised as a model of philanthropic spending. Through the Charles Stewart Mott Foundation, which he originated in 1926 and of which he is chairman of the board, he has sponsored in Flint, Michigan a community-school program whose pilot projects are guiding the development of similar cultural and welfare programs in cities throughout the United States. Probably the last of the founding giants of the automotive industry, Mott is the senior director of General Motors and was at one time its largest stockholder.

Charles Stewart Mott was born to John Coon and Isabella Turnbull (Stewart) Mott in Newark, New Jersey on June 2, 1875. His parents named him after an ancestor of his mother, Colonel Charles Stewart, who had moved from Ireland to New Jersey in 1750 and had fought with George Washington in the Revolutionary War. More than a decade earlier, Adam Mott, the first American on his father's side of the family, had left England to settle in the Colonies. Charles Mott has one sister, Mrs. Edith Davis, who in 1969, at the age of ninety-five, was living in Bermuda.

In 1880 John Mott moved his family to New York City, where he managed the Motts' cider and vinegar business. Charles acquired his early education in several public schools in Manhattan and spent his vacations at his grandparents' farm in upstate New York. When the family returned to New Jersey in 1888, to live in East Orange, he enrolled in Stevens High School in Hoboken, and after his graduation in 1892 he entered Stevens Institute of Technology.

Since boyhood, when he liked to make his own toys, Mott had been fascinated with mechanics. He felt that he had an aptitude for mechanical operations and intended, by studying at Stevens Institute, to become a mechanical engineer. After his second year of college, however, in deference to his father's wishes that he take an interest in the family business, he went to Copenhagen to learn the techniques of making yeast cultures at Jorgensen's Laboratory. He also studied the chemistry of fermentation at the Technische Hochschule in Munich. Returning to classes at Stevens Institute in September 1895, he obtained his bachelor's degree in mechanical engineering in 1897. During that year he became superintendent of C. S. Mott & Company, a New York City firm that manufactured soda water machinery.

After the outbreak of war between the United States and Spain in 1898, Mott, who had joined the New York State Naval Reserve several years earlier, entered the United States Navy and served in the

Caribbean as gunner's mate aboard the USS *Yankee.* When his father died the following year, he took over the management of the family-owned Weston-Mott Company in Utica, New York. That firm, which then manufactured bicycle and other types of wheels, was to him the most attractive of the family enterprises. (The Mott cider and vinegar company was eventually sold, but the name Mott still identifies its products.) In 1903 Mott, in partnership with William G. Doolittle, bought all the outstanding stock in the Utica company, of which Mott then became president.

The destiny of the Weston-Mott Company was closely tied to the fledgling automobile industry, and to meet the needs of automobile manufacturers, the company turned to producing axles as well as wheels. In 1905, at the urging of W. C. Durant, head of the Buick Motor Company, Mott decided to move his plant from Utica to Flint, Michigan, a rapidly growing city that appeared likely to become the center of automobile manufacturing. On the death of his partner soon after the move to Flint, Mott acquired sole ownership of the company. While carrying on the responsibility for financial management, production, and sales, he directed the enormous expansion that by 1908 had increased his company's sales to over $2,000,000.

Sales more than doubled the following year after the newly established General Motors Corporation had acquired 49 percent of Weston-Mott's stock. As owner of 51 percent of the stock, Mott retained control of his firm, which supplied automobile companies outside General Motors as well as several of the companies belonging to the corporation. Then in 1913 Mott exchanged his stock in Weston-Mott for stock in General Motors, an acquisition whose tremendous increase in value over the years, together with later purchases, made Mott a multimillionaire. Also in 1913 he was elected a director of General Motors. He served from 1916 to 1937 as a vice-president of the corporation, and during that period he was also a member of its executive committee, from 1922 to 1929, and a member of its financial committee, from 1929 to 1937. For almost three decades, from 1939 to 1967, he was a member and chairman of General Motors' audit committee.

Although Mott insisted upon personal responsibility in the management of his flourishing Weston-Mott Company, and later the General Motors Corporation, he also gave his time unsparingly to civic affairs. In 1912 he was nominated as mayor of Flint on the Independent Citizens ticket, a party formed by Republicans and Democrats to oppose the Socialist administration of the city. He campaigned as a candidate of both the factory workers and the industrial leaders, and after his election in April 1912 he set out to apply the methods of efficient business management to the solution of municipal problems.

Mayor Mott was reelected in 1913, but lost his campaign for a third consecutive term. Among the factors that contributed to his defeat was an increase in taxes to pay for sewer construction and other public improvements that he had initiated. In 1918 Flint citizens again elected him mayor, but before the end of the year he resigned from that office for service in World War I as chief of production of the motors branch of the Army Quartermaster Corps, with the rank of major. Returning to politics in 1920, he ran unsuccessfully as the Republican nominee for governor of Michigan.

C. S. MOTT

The manpower demands of the burgeoning automotive industry had attracted masses of workers to Flint from all parts of the country, generating vast social problems that civic agencies were unprepared to handle. Clarence H. Young and William A. Quinn pointed out in *Foundation for Living: The Story of Charles Stewart Mott and Flint* (1963), "By a kind of magnificent justice which seldom strikes so grand a balance, Charles Stewart Mott, one of the dominant figures in the industrial enterprise which brought this multiplied population to Flint, was to do more than anyone else to provide that unique answer to the problems Flint's heterogeneous population created—through the Mott Foundation."

Established in 1926 with an initial gift of 2,000 General Motors shares, the Mott Foundation expressed Mott's sense of obligation in what he regards as a basic relationship in a man's life—his partnership with his community. "In the simplest terms: Flint had given me much that is good," he explained in the introduction to *Foundation for Living;* "I try, in return, to make available to the people of Flint much that is good, placing human values first." As stated by one of its trustees, "The philosophical purpose of the Mott Foundation is to increase the strength and stature of character in individuals and thereby also strengthen our free enterprise system of society." In helping the citizens of Flint to work cooperatively for a better city, it sought to pioneer methods and techniques that could be adopted by other communities with similar goals.

For almost a decade the foundation fulfilled the general philanthropic and educational purposes of its charter by contributing to projects sponsored by the Lions, Rotary, Kiwanis, and other service organizations. It had no specific program of its own until 1935, when Mott met Frank J. Manley, the physical education director of Flint's public schools. He interested Mott in a plan to provide additional recreational and educational opportunities for both children and adults of the city by making funds available to keep the schools open beyond the hours of regular classes. That cooperative undertaking with the school board grew into the Charles Stewart Mott Foundation Program of the Flint Board of Education, of which Manley became the executive director. The program exemplifies the policy of the foundation to channel its resources whenever possible through established agencies, although when necessary it introduces new community services.

The Mott Foundation is one of the largest in the United States, ranking perhaps fourth or fifth. By 1968, according to *Time* (April 12, 1968), Mott had contributed some $42,000,000 to foundation-approved projects in Flint's fifty-five public schools. Over $3,000,000 of the foundation's 1968 budget was spent on the schools; an additional $1,500,000 went to Mott's Children's Health Center, directed by Dr. Arthur L. Tuuri, to provide medical care to needy children. More than half of Flint's 200,000 residents take part in recreational, civic, or educational activities in the schools: 47,000 regularly enrolled school-age children and over 90,000 registrants in extracurricular afternoon and evening classes. The program, as reported in *Look* (March 18, 1969), is "a pacesetter in adult education." Flint's residents have recognized that the role of the foundation is to supplement, not replace, their own responsibility and they have regularly approved tax increases for education.

From his sixty-four-acre estate, Applewood, in the heart of Flint, Mott donated some thirty-five acres in the early 1950's for the establishment of Flint Junior College and a branch of the University of Michigan, to both of which he also contributed several millions of dollars for buildings. "I used to look out my front window and see six cows," Mott once remarked, as quoted in the Detroit *Free Press* magazine (October 22, 1967). "Now I look out and see 7,000 students. I think I made a good exchange."

A summer camp, parks, and a large Big Brother agency are also among the projects that Mott has sponsored to reduce juvenile delinquency and racial tensions and in general to promote better understanding among men. His success in making his community-school program a model for similar ventures in other cities may be gauged in part by the fact that some 70,000 educators from various parts of the United States have visited Flint to observe the foundation's work, which is also being intensively studied by many "interns."

The size of Mott's fortune is a subject of much speculation. In 1942 he was reported to be General Motors' largest stockholder, and at present he is said to control or hold in trust more than 700,000 shares. A survey published by *Fortune* magazine in 1968 listed him among the thirteen richest Americans, estimating his wealth as between $300,000,000 and $500,000,000. In an interview for the Flint *Journal* (April 30, 1968) Mott commented, "I'm tremendously complimented on *Fortune's* high estimate of my wealth. Regrettably, they have missed the boat. I have only a small fraction of what they say." Declining, as is his custom, to give his own estimate of his fortune, he asserted, "What I'm worth is what I am doing for other people."

In accumulating his wealth, Mott by no means relied solely on General Motors. He was formerly president of Union Industrial Bank and is currently chairman of the board of the United States Sugar Corporation, vice-president and director of Northern Illinois Water Company and Illinois Water Service Company, and treasurer and director of the Long Island Water Corporation. He is also a director of other water companies and has interests in four Michigan department stores.

Among the many tributes paid to Mott in recognition of his philanthropic achievements was a scroll presented by President Dwight D. Eisenhower honoring him as "Big Brother of the Year 1954." He has been awarded several honorary LL.D. degrees, including those from the University of Michigan and Michigan State University. He also holds an honorary D.Eng. degree from Stevens Institute of Technology, of which he is a trustee. He belongs to the Stevens Alumni Club, the Flint Golf Club, the Royal Bermuda Yacht Club, the Exchange, the Civitan, and a number of professional and service organizations. His church is the Episcopal.

C. S. Mott has been married four times. On June 14, 1900 he married Ethel Culbert Harding. They had two daughters, now Mrs. Aimee Butler and Mrs. Elsa Beatrice Ives, and a son, Charles Stewart Harding Mott, who has given much time to the activities of his father's foundation, of which he is president. Mott's first wife died in 1924. His second marriage, to Mrs. Mitties Rathbun Mott, ended with her death in 1928. His third marriage ended in divorce. On October 13, 1934 he married a distant cousin, Ruth Mott Rawlings, a teacher. By that marriage he has two daughters, Mrs. Susan Webb and Mrs. Maryanne Turnbull Meynet, and a son, Stewart Rawlings Mott. The younger Mott, whose liberal political convictions contrast with his father's conservative Republicanism, has set up his own philanthropic foundation in New York, taking for its name the motto of his family, Spectemur Agendo ("Let us be known by our deeds").

A craggy-faced nonagenarian, with a white moustache and bushy eyebrows, Mott closely resembles the late British actor Sir C. Aubrey Smith. He has blue eyes, stands five feet ten inches tall, and weighs 155 pounds. His lifelong recreations have been horseback riding, tennis, and sailing, and he vacations once or twice a year at his estate in Bermuda. Since 1918 his home has been a twenty-one-room Tudor mansion in Flint, which houses a fine collection of paintings and sculptures. His way of living is relatively unextravagant. He is said to save paper clips on incoming mail, and his personal frugality, or hatred of waste, in other practices has become legendary. "I'd rather save a little here and there," he explained in the Detroit *Free Press* interview, "and give it to Flint than squander it."

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NABORS, JIM

June 12, 1932- Television entertainer
Address: b. Naborly Productions, CBS Television City, Hollywood, Calif. 90036; h. 3860 Sunswept Dr., Studio City, N. Hollywood, Calif. 91604

With the debut of *The Jim Nabors Hour* over CBS-TV on September 25, 1969, Jim Nabors escaped entrapment in the role of Gomer Pyle, the amiable hayseed with whom the viewing public had come to identify him. A native of Alabama who has never lost his down-home accent, Nabors created the Pyle character—an awkward bumpkin with high-pitched, nasal twang, a scarecrow posture, crooked smile, a heart of gold, and head of mush—on the *Andy Griffith Show* in 1963-64 and took it into its own format—*Gomer Pyle, U.S.M.C.*, a military situation comedy—the following season. The series ran for four seasons at or near the top of the ratings, but Nabors preferred to drop it in favor of his new variety hour, since the latter allows him to exercise a wider variety of his talents, which include a resonant, self-trained baritone voice.

James Thurston Nabors was born on June 12, 1932 in Sylacauga, Alabama to Fred Canada Nabors, a policeman, no longer living, and Mavis Pearl (Newman) Nabors. He has two older sisters, Freddie and Ruth. According to Ruth, her brother inherits his musical inclination from his mother, who plays the piano by ear. Childhood attacks of asthma often kept Nabors from school and games, and in his forced solitude, when he was not daydreaming, he experimented with the effects he could produce with his voice and taught himself to play the ukulele.

Nabors was educated in the public schools of Sylacauga and at the University of Alabama. In high school he played clarinet in the school band, and in both high school and college he sang in the glee club. In college he was also a member of the Delta Tau Delta fraternity. After taking a B.A. degree in business administration, he worked as a typist at the United Nations, and while in New York he auditioned unsuccessfully for a role in the Broadway musical *No Time for Sergeants*, in 1955.

In New York, Nabors' asthma worsened. Following a period of rest at home, he worked as an assistant film editor at a television station in Chattanooga, Tennessee, singing occasionally on one of the station's daytime shows. After three years in Chattanooga, he moved to Los Angeles—partly for reasons of health—and obtained a job as a film cutter at the Hollywood television studios of the National Broadcasting Company. Evenings he entertained gratis at the Horn, a cabaret in Santa Monica. His act consisted of operatic arias interspersed with monologues about—according to Gerald Nachman's paraphrase in the New York *Post* (October 25, 1964)—"the troubles a fella has gettin' into opry nowadays." Comedian Bill Dana, then head writer for a show that Steve Allen was hosting on the ABC-TV network, caught Nabors' act at the Horn, liked it, and booked him for occasional appearances on the Allen show. A month after Nabors quit his job in the NBC cutting room, the Allen show was cancelled.

JIM NABORS

In 1962, in addition to unpaid performances at the Horn, Nabors had a four-month booking at the Purple Onion in San Francisco. Early in the 1963-64 television season Nabors began appearing occasionally on the Columbia Broadcasting System's *Andy Griffith Show*, a situation comedy starring homespun, Southern-drawling Griffith as a small-town sheriff. Nabors' role in the series was that of a well-intentioned, inefficient gas station attendant named Gomer Pyle. The characterization proved so popular that Griffith and his associates decided to try spinning it off into a format of its own. The *Andy Griffith Show* of May 19, 1964 was, in effect, the pilot for the projected new series. In that segment, the central actor was not Griffith but Nabors, portraying Gomer Pyle's enlisting in the United States Marine Corps. CBS liked the pilot, and contracted with Griffin's company, Mayberry Productions, to go ahead with a series.

Created by Aaron Ruben, *Gomer Pyle, U.S.M.C.* depicted the misadventures of a dumb, guileless hillbilly Marine recruit in the tradition of *See Here, Private Hargrove* and *No Time for Sergeants.* Gomer's moronic bumbling exasperated his drill sergeant (Frank Sutton), but in the end events always conspired in Gomer's favor. After viewing the opening half-hour segment of the series, shown on September 25, 1964 the critic for *Variety* called *Gomer Pyle, U.S.M.C.* "the best military comedy among the flock of entries this season," and Jack Gould wrote in the New York *Times*: "Mr. Nabors conveys a particular mood of attractive awkwardness and naiveté, a contagious quality of special poignancy rooted in laughter."

"Much of the show's humor," Gerald Nachman observed in the New York *Post* (October 25, 1964), "seems to hinge on Gomer's slow blink and an undependable jaw that drops open on him at difficult moments, leaving a face that in essence is half teeth and half nose; two trusting brown eyes often give him the look of a well-meaning, unassuming old plow horse. Nabors' popularity . . . is more a credit to the man's jawline than anything else."

In November 1964 *Gomer Pyle, U.S.M.C.* was rated the most popular show on television by National Arbitron, and it finished the season in sixth place in the Nielsen ratings. In an Associated Press interview datelined July 28, 1965, Frank Sutton (who played Gomer's foil, the drill sergeant) gave first credit for the show's success to the scripts, which were written by Bob Ross, Jack and Iz Elinson, Harvey Bullock, R. S. Allen, and others. Aaron Ruben was the executive producer of the show, Jack Elinson and Ed Feldman were its producers, and Coby Robinson was its director.

Throughout its four-season run, *Gomer Pyle, U.S.M.C.* maintained a secure place among the ten top-rated shows on television without ever changing its basic formula. Shortly after the 1967-68 season began, a writer for *Time* (November 10, 1967) described Nabors' Gomer as "both a representative and a caricature of the noble American rustic." "He wears a gee-whiz expression, spouts homilies out of a lopsided mouth, and lopes around uncertainly like a plowboy stepping through a field of cow dung. He is a walking disaster area. When his drill sergeant chastises him for 'taking the taxpayers' money without putting in a day's work,' the hapless recruit returns part of his paycheck—and fouls up the bookkeeping system of the entire Marine Corps. Yet, in the end, Gomer's goodness always wins out. He is, in short, an innocent out of step with the swinging '60's, which must explain why the Nielsens love him so."

Concurrently with the *Gomer Pyle* series, Nabors starred in several television variety specials that were just as successful as the situation comedy. The hour special *Friends and Nabors,* for example, which was telecast in October 1966, attracted a Nielsen-leading audience of 33.9 million. He was also in increasing demand as a guest on the shows of other stars, such as Danny Thomas and the Smothers Brothers. Outside of television, he did his song-and-patter act regularly in nightclubs in Las Vegas, Reno, and Lake Tahoe, and he cut his first album, *Jim Nabors Sings* (Columbia Records, (1966), which sold a million copies, earning him the traditional award of a gold record. His income in 1967 was reported to be half a million dollars.

Despite its continued high rating—second place in 1968-69—Nabors and his manager, Richard O. Linke (who is also the avuncular genius behind Andy Griffith), decided to end the series before Nabors became permanently trapped in the Gomer role. Doffing his Marine uniform, Nabors donned nattier, civilian garb to host *The Jim Nabors Hour* during the 1969-70 television season. The new show is produced by Duke Vincent and Bruce Johnson and written by Vincent and Johnson with the assistance of ten other writers. It is a family-slanted program, shown weekly on Thursdays at 8:00 P.M., in which Nabors sings and performs comedy sketches with Frank Sutton, Karen Morrow, Ronnie Schell, and such guest stars as Carol Burnett (a close friend of his), Andy Griffith, Ken Berry, Leslie Uggams, Kate Smith, Glen Campbell, Juliet Prowse, Rock Hudson, Jane Wyman, and Wayne Newton. "Gomer fans," Barbara Delatiner noted in *Newsday* (September 25, 1969), "haven't lost an object of their affections. Rather, they've gained a show twice as long designed to give co-billing to Nabors' pleasant baritone without sacrificing his yokel status."

Jim Nabors, a bachelor who used to be seen frequently in the company of Dorothy Malone, now dates Mary Costa, the opera star. He remains close to his family, and his mother, sister Freddie, and niece Susan visit him annually at his $65,000 home in Studio City, California. The house is filled with operatic recordings, ship models, footballs autographed by Johnny Unitas, Joe Namath, and other players, and crucifixes and other *Christus* images. In an "emotional experience" that he prefers not to talk about, Nabors, raised a Methodist, converted to Roman Catholicism a few years ago. Father Ellwood Keiser, the Paulist priest instrumental in his conversion, gave him the plaque hanging opposite the bar in his home that reads: "My brother hurts. I share his pain. I meet God in him." The star's favorite charity is the Boys Home of the South in Greenville, South Carolina, where he is a board member. "Gomer, he's part of me," Nabors revealed in *TV Guide* (September 20, 1969). "He sees only the good. He's not interested in the bad. . . . Not that Ah'm *that* naïve. There are bad people in the world. But like my Daddy said, never put *anyone* down for being what they are."

Brown-haired, lanky—six feet two, 175 pounds—Jim Nabors keeps in shape through swimming. He has two dogs, Goober and Baby. In addition to his home in Studio City, he owns a ranch in Palm Springs, where he raises palm trees for golf courses, and he has investments in other California real estate. His financial affairs are handled by his manager, who metes out a small amount of spending money to the star each week. Linke discourages him from making political or other controversial statements, but Nabors told Dwight Whitney in the *TV Guide* interview: "Guess you could say Ah'm a Nixon Republican. As long as there are fifty men in Vietnam, Ah got to support them a hundred percent. Now student protest—that's where they're gettin' their education free. When you work for it you take a different view."

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NEWMAN, BARNETT

Jan. 29, 1905- Painter; sculptor
Address: h. 685 West End Ave., New York 10025

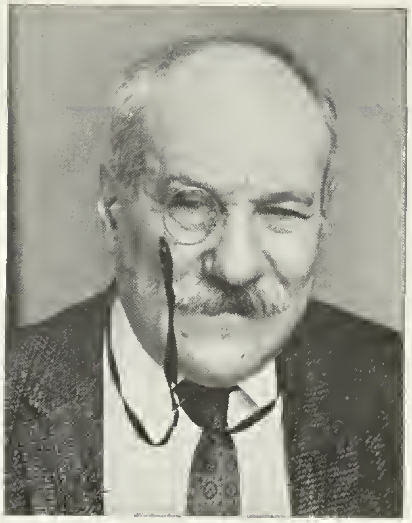
Unaided by public comprehension of his work or widespread critical approval, Barnett Newman has become recognized by art historians as a pioneer in color-field painting and as probably the most influential of the older generation of abstract expressionists, or Action Painters, in pointing the way to the shaped canvas and the so-called "minimal art" of the 1960's. His recurrent image is a contrasting vertical, infrequently horizontal, stripe (or stripes) of color on an expansive, brilliant monochromatic field—austere and direct. He owes much of his recently won celebrity, evidenced by the attention given his one-man Knoedler show in New York in the spring of 1969, to the impact not only on artists of his own generation but also on younger artists of his monumental scale, his search for an absolute quality of color, and his feeling for the sublime, or sense of the exalted and the vast.

A native and lifelong resident of New York City, Barnett Newman was born in Manhattan on January 29, 1905 to Abraham and Anna (Steinberg) Newman. His Jewish parents had emigrated from Lomza, in the part of Poland then under Russian control. For some years his father worked as an agent for Singer sewing machines, eventually earning enough money to set up a men's clothing manufacturing firm of his own. Their first-born son having died in infancy, Barnett became the oldest child in the family, which also included his brother, George, and his sisters, Gertrude and Sarah.

When Barnett was about six years old, the Newmans moved uptown to the Tremont section of the Bronx. There he attended grammar schools and studied Hebrew at the community's National Hebrew School, of which his father, a Zionist, was a founder and trustee. "Education and culture were given to the Newman children in generous doses outside of regular class hours," Thomas B. Hess related in his biography of Barnett Newman (1969). Learning was cherished as a stimulant to thinking, and intellectuals from abroad were welcomed as tutors into the household. Later while a student at De Witt Clinton High School in Manhattan, Barnett cut classes periodically to visit the Metropolitan Museum of Art.

In 1922, the year before his high school graduation, Barnett Benedict Newman, as he then preferred to be called, enrolled in the Art Students League in New York, where his teachers included Duncan Smith, John Sloan, and William von Schlegel. He continued to study at the Art Students League for a year or so after he entered the College of the City of New York in 1923 and resumed classes there in 1929-30. Perhaps his most significant advance as an artist, however, came through a philosophy course taught by Scott Buchanan at C.C.N.Y. His encounter with the thinking of Spinoza, particularly the idea of a kind of direct knowledge accessible to the rational mind through intuition, constituted for him a "moment of self-discovery—of what a painting is . . . that it's something more than an object" (quoted in Hess's biography of Newman).

By the time that he graduated from C.C.N.Y., with a B.A. degree in 1927, Newman had made up his mind to be a painter. To finance a career in art he accepted his father's offer of a temporary partnership in A. Newman, Company. The firm foundered, however, in the Depression years, and during much of the 1930's Newman had to devote most of his time to recouping losses. His decade in the clothing business was not wasted, however: he learned, for instance, in the cutting room "the difference between a form and a shape."



BARNETT NEWMAN

At the same time, while searching for a style of his own as a painter, he became part of the fermenting prewar world of modern art in New York City. Although he himself refused to be subsidized by the Work Projects Administration, he defended the paintings of some of his fellow artists who joined the program. With his friend Adolph Gottlieb, he took the board of education examination to qualify as an art teacher in high school. Both failed, but occasionally during the 1930's Newman worked as a substitute teacher in New York City schools and from 1939 to 1945 taught a few hours a week at the Washington Irving Adult Center. Enrolling at Cornell University in 1941, he studied botany and ornithology to learn about nature scientifically.

During the 1940's, depressed by what he regarded as the paralysis of American art, Newman began to free himself from the conventions of the previous decade by executing a series of surrealist drawings through an automatic method partly related to free association. He gradually introduced color into black and white calligraphic pictures. Characteristic of his paintings of the mid-1940's are his mixed-media *Gea* and his oil *Genetic Moment,* with their vertical (male) and circular (female) forms that then dominated Newman's image. As Hess has pointed out, the sexual forms soon became transformed from "object matter" into "subject matter," or "from symbols of other things into symbols about painting." Vertical or horizontal stripes, abstract and devoid of sexual allusion, "no longer act as a shape but as a division."

For a time Newman occupied the background of his canvas with parallel stripes or other forms, but the problem of filling space remained until he made a momentous discovery in early 1948. To carry out his emblem of the stripe—or zip, as he calls it—he attached a vertical strip of masking tape down the center of a canvas of Indian red. When he painted the tape orange and studied the effect over a period of months, he realized that in his earlier efforts he had emptied space instead of filling it. "The orange itself," Hess has explained, "was neither a shape nor a division, but a two-edged drawing that held the red-browns together and pushed them apart. And the background was canceled." The small canvas was titled *Onement, I,* the first of several *Onement* paintings.

Commenting on the *Onement* series in *Arts Magazine* (November 1967), Nicholas Calas wrote, "Newman separates the Now into left and right. But who in the Now can assume the responsibility of dividing space into two separate parts, a left one and a right one? Only one who has doubted that the all is in the Here." Calas's observation exemplifies the difficulty of verbalizing the sensation of painting that an artist like Newman expresses through a picture. In 1947 Newman organized a group show at the Betty Parsons Gallery in New York that included some of his own work and that of Hans Hofmann, Mark Rothko, and others. For the show, entitled "The Ideographic Picture," he wrote a preface explaining the subject matter and objectives of abstract expressionism.

In a later defense of the exhibition he insisted upon a distinction between European and American abstract artists: the Europeans, like Joan Miró and Piet Mondrian, work through known natural, or sensuous, images, whereas the Americans "bring out from the nonreal, from the chaos of ecstasy, something that evokes a memory of the emotion of an experienced moment of total reality"—an ethical act, a reality of truth. Only metaphysical terms, therefore, apply in a discussion of their abstract world. As Harold Rosenberg explained in the *New Yorker* (April 19, 1969), "[Newman's] search for a reality evoked through the act of painting is a return to the foundations of art in ritual and magic." Newman himself has discussed that relevance in several of his writings, including "The Ideographic Picture." One critic skeptical of Newman's work, John Gruen, objected in *New York* (April 7, 1969) to assigning "portentous meanings" to paintings of "pure geometry and pure color."

Also polemicizing on behalf of the American artist in the pages of *Tiger's Eye,* a little magazine of art and letters, Newman wrote "The Sublime is Now," among other essays. With William Baziotes, David Hare, Robert Motherwell, and Rothko, he cofounded in New York in 1948 a school called Subjects of the Artist: A New Art School. In later excursions into teaching he led an art workshop at the University of Saskatchewan in Canada in 1959 and conducted graduate seminars at the University of Pennsylvania in 1962.

Newman held his first one-man show at the Parsons Gallery in January 1950. To Calas, his single-color paintings divided by vertical line for the length of the canvas seemed an artistic achievement of first importance: "At last an artist had come forth to state in an abstract style that the Being is 'all in the now' " *(Arts Magazine,* November 1967). Aline Saarinen, informed about Newman's intentions through asking him, and startled by his use of color, gave the show a favorable review in the New York *Times* (January 9, 1950). But for the most part the reception of his work was hostile.

From the twenty-seven-by-sixteen-inch *Onement, I,* Newman moved quickly to large pictures, although from time to time he returned to the small canvas. His show at the Parsons Gallery in April 1951 included the eighteen-foot-wide *Vir Heroicus Sublimis!* (1950-51). He has denied that he has been interested in size for its own sake, believing that the painter's problem is one involving his sense of scale. He met the challenges of scale, for example, also in the "shaped canvas" of *The Wild* (1950), which measured one and a half inches wide by eight feet high. His first black painting, *Abraham* (1949), in memory of his father, who had recently died, was among the other pictures of his 1950 and 1951 shows that later proved to be enormously influential. When they were first exhibited, however, they encountered only critical rebuke or indifference, while some other artists of the New York School, like Jackson Pollock and Willem de Kooning, were finding a market for their pictures.

Early in 1958 Newman broke through a dismal period of artistic stagnation, and recuperation from a heart attack, by painting two black and white pictures on raw canvas, seventy-eight by sixty inches. At first he thought of pairing his pictures under the titles of "Adam" and "Eve." Then in 1960 he produced two more "variations on a theme," as they may be regarded, gradually recognizing the possibility of creating a cycle of fourteen paintings, all of the same size, with vertical modulating zips. To that series, completed in early 1966, he gave the title *The Stations of the Cross* and the subtitle of *Lema Sabachthani* ("My God, My God, Why Forsake Me"), Christ's last words on the cross, to use the James Moffatt translation. The paintings are not an anecdotal representation of Christ's progress along the Via Dolorosa, but rather a single outcry of what Newman feels to be "the unanswerable question of human suffering." Like his earlier series of lithographs, *18 Cantos,* his sequence of paintings is made up of individual expressions that grew organically out of one another and that in their interplay are each essential to the effectiveness of the work as a whole.

The Stations of the Cross was exhibited at the Solomon R. Guggenheim Museum in New York in the spring of 1966, along with a fifteenth picture, the possibly apocalyptic *Be, II,* whose orange zip sets it apart from the sequence of black, white, cream, and untouched ground. The work won the admiration of some critics, including Nicholas Calas, but provoked an excoriating review from John Canaday, who in the New York *Times* (April 23, 1966) also attacked Lawrence Alloway, the curator of the Guggenheim Museum and author of the exhibition's catalogue, and the museum itself for lending its prestigious walls to "the exhibition of such pretentious yardage." Also finding the series pretentious, partly because of its title, Emily Genauer described the exhibition in the New York *Herald Tribune* (April 20, 1966) as "an adventure in emptiness."

Because of the controversy it stirred up, *The Stations of the Cross* brought Newman his first considerable measure of renown outside the art world itself. He had for some time enjoyed the respect of abstract painters internationally, and his importance for younger artists was clearly apparent in the United States exhibit assembled by Walter Hopps, director of California's Pasadena Art Museum, for the São Paulo Bienal in the fall of 1965. The show centered around the paintings of Newman and included the work of six artists of similar aesthetic persuasion, among them, Frank Stella, Larry Poons, Don Judd, and Robert Irwin. In early 1966 a showing of the United States section of the Bienal opened at the National Collection of Fine Arts in Washington, D.C.

One reason why public recognition came late to Newman was that he had avoided exhibiting his work in the big galleries of the Establishment. In 1959 a selection of his painting from the late 1940's and early 1950's was shown at the French & Company galleries. Except for the showing of *The Stations of the Cross,* he had no one-man exhibition again in New York until the spring of 1969, when eighteen of his paintings and one sculpture, all executed since 1960, were presented at the gallery of M. Knoedler & Company. He had, however, shared a show with de Kooning at the Allan Stone Gallery in the fall of 1962.

Well covered in the popular press and art magazines, the Knoedler exhibition was greeted as an event of major significance in contemporary art. The nature of some of the critical response may well have gratified Newman, who has said that the impact of his pictures should be immediate and total. David L. Shirey, for example, reported in *Newsweek* (April 14, 1969), "'Anna's Light,' 180 square feet of blazing cadmium red, engulfs anyone who nears it like a cosmic conflagration, and 'White and Hot,' its smaller sister, reduces the burn to that of an atomic explosion. The vertical 'Profile of Light,' with its broad bands of ultramarine blue and white, is as terrifying and exhilarating as a sudden launch into infinite space." Several critics were especially impressed by the exuberant *Who's Afraid of Red, Yellow and Blue III* (1966-67) and by paintings like *Chartres* (1969) and *Jericho* (1969), in which the zip splits triangles.

Decidedly ancillary to his pictures, Newman's sculptures are rather few. Three of them—*Here I,* included in his 1951 one-man show; *Here II,* one of his works at the São Paulo Bienal; and *Here III* (1968)—use the vertical zip of his paintings. His *Broken Obelisk* (1967), which was on loan to the Corcoran Gallery in Washington, D.C. until removed in July 1969, is a twenty-six-foot steel structure consisting of a pyramid topped by an inverted obelisk. To the "Richard J. Daley" exhibition, held at Chicago's Feigen Galley in the fall of 1968, Newman contributed a sculpture entitled "Lace Curtain for Mayor Daley," made of barbed wire and splattered with red paint—a forthright comment on police action against demonstrators during the Democratic National Convention in August 1968.

Barnett Newman has been represented in scores of group shows in the United States and abroad since the 1940's. Fairly recent ones include the United States Information Service's "Vanguard American Painting," which circulated in Europe in 1961-62; "Art Since 1950" at the Seattle World's Fair (1962); the Sidney Janis Gallery's "Abstract American Painters" (1963); "Black and White Exhibition" (1964) at the Jewish Museum of New York; the Museum of Modern Art's "Two Decades of American Painting" (1966-67); the Corcoran Gallery's "Scale as Content" (1967-68); and "New American Painting and Sculpture—the First Generation" at the Museum of Modern Art (1969). His work has also been included in shows at London's Tate Gallery (1964), Basel's Kunsthalle (1964), Paris' Musée Rodin (1965), Stockholm's Moderna Museet (1965-66), and at Documenta II (1959) and Documenta IV at Kassel in Germany (1968). Newman does not enter his work in competitions.

During his years as a substitute teacher in the New York high schools, Newman met Annalee Greenhouse, another teacher, whom he married on June 30, 1936. A stocky man of striking appearance, Newman has a luxuriant white walrus mustache. His manners are courtly, and he wears a gold rimmed monocle on a black ribbon. Long fascinated with politics, in 1933 he organized a Writers-Artists ticket and campaigned for mayor of New York. Recently he wrote the foreword to a new edition of Peter Kropotkin's *Memoirs of a Revolutionist* (Horizon, 1968). Witty and articulate, he is noted for such epigrammatic pronouncements as "My dialogue is with Michelangelo" and "The artist's intention is what gives a specific thing form." Once in a discussion with the philosopher Susanne K. Langer, he observed that "esthetics is for artists like ornithology is for the birds."

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NIXON, RICHARD (MILHOUS)

Jan. 9, 1913- President of the United States
Address: b. Office of the President of the United States, Washington, D.C. 20500; h. The White House, 1600 Pennsylvania Ave., Washington, D.C. 20501

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1958.

In winning the 1968 Presidential election, Richard Nixon achieved, in the words of headline writers, "the most remarkable political comeback in American history." Few statesmen in recent years have had more detractors than Nixon or more odds against them. Like the late Sir Winston Churchill, the world leader he most admires, Nixon refused to accept defeat, and after losing both the Presidential election of 1960 and the California gubernatorial election of 1962, he climbed slowly up again to the head of the Republican party through resourcefulness, determination, and hard work. His four years in the House of Representatives and two years in the Senate, his eight years as Vice-President in the Administration of President Dwight D. Eisenhower, his law practice and extensive travel

RICHARD NIXON

have given him a background that in depth and diversity is perhaps unmatched by any White House occupant since Franklin D. Roosevelt. Inaugurated as the thirty-seventh President of the United States in January 1969, Nixon began to try, again against odds, to be to the whole country what he had been to the Republican party—a unifier and a peacemaker.

Richard Milhous Nixon was born on his father's lemon farm in Yorba Linda, California on January 9, 1913, the second child of Francis Anthony and Hannah (Milhous) Nixon. There were four other sons in the family, Harold, Donald, Arthur, and Edward; Harold and Arthur died before adulthood. Ancestors of both his parents had moved to America from Ireland in the eighteenth century, and their descendants had become western pioneers. The members of his mother's family had been Quakers for many generations, and his father, once a Methodist, adopted the Quaker faith about the time of his marriage. During much of his boyhood Richard Nixon attended services regularly at the East Whittier Friends Meeting House, where he later played the organ and taught Sunday school.

The Quaker-founded town of Whittier, some thirteen miles from Los Angeles, had been the earlier home of Nixon's parents. They returned to live there when he was about nine years old. As both a high school and college student Richard worked in the combination gas station and general store that his father opened after the failure of his lemon grove. He attended Fullerton High School and Whittier High School, graduating from the latter in 1930. At Whittier College, where he majored in history, he excelled in debating. Beginning with his freshman year, when he served as president of his class, he took an intense interest in student government, and in his senior year the student body elected him its president. He also played football—not well, but doggedly. In 1934 he obtained the B.A. degree with honors.

Ranking second in his class in scholastic achievement, Nixon won a full-tuition scholarship at the Law School of Duke University. There, too, he became president of the student body. He was elected to the Order of the Coif and in 1937 was awarded his LL.B. degree with honors. On his return to Whittier, he began practising law as a member of the firm of Wingert & Bewley, which shortly became Bewley, Knoop & Nixon.

In January 1942, just after the United States had entered World War II, Nixon went to Washington, D.C. to support the defense effort as an attorney in the tire-rationing section of the Office of Emergency Management. His six-month disillusioning experience with bureaucracy made him less liberal than he had been as a law student in his views on what is feasible for government to do. He entered the United States Navy in August 1942 as a lieutenant (j.g.), served as a ground officer for the Combat Air Transport Command in the South Pacific, and was discharged with the rank of lieutenant commander in January 1946.

Shortly before his release from active duty Nixon had launched his political career by accepting the endorsement of a committee of California Republicans who named him as a possible candidate to oppose the Democratic incumbent, Jerry Voorhis, as United States Representative from the Twelfth Congressional District of California. In a hard-hitting campaign Nixon asserted that a vote for him and against Voorhis would be a vote against the Political Action Committee of the CIO, which he regarded as Communist-dominated. He won the election on November 5, 1946 by a margin of 15,592 votes and took his seat in the Eightieth Congress the following January. Under California's cross-filing system in the primaries, he won both the Republican and Democratic nomination in 1948 and was returned to the House of Representatives with 141,509 votes.

Nixon's committee assignments in the House had a lasting effect, only partly favorable, on his political future. As a member of the Education and Labor Committee, he worked with the subcommittee that drafted the Taft-Hartley Act in 1947, thereby establishing himself as a conservative on domestic policy. He did, however, favor change in civil rights issues, supporting the anti-poll tax bill in 1949 and the Fair Employment Practices Act of 1950. In his services on a Select Committee on Foreign Aid (known as the Herter Committee after its chairman, Christian A. Herter of Massachusetts), Nixon contributed to the groundwork for the Marshall Plan. His voting record, also, proved him to be a strong internationalist, an exponent of programs for foreign aid and mutual security.

With Karl E. Mundt, chairman of the House Un-American Activities Committee, to which he had also been appointed, Nixon collaborated on a bill requiring Communist-front organizations to register with the Attorney General. Their proposal was incorporated in part in the Internal Security Act of the Eighty-first Congress. The Un-American Activities Committee's investigation in 1948-49 of the alleged Communist affiliation of Alger Hiss, a former State Department official, brought Nixon national prominence. It was he who insisted on a confrontation between Hiss and his accuser, Whittaker Chambers, which led to Hiss's conviction on perjury charges in 1950. Nixon has discussed the

Hiss case at length in his book, *Six Crises* (Doubleday, 1962), in which he acknowledged, "[The Hiss case] left a residue of hatred and hostility toward me—not only among Communists but also among substantial segments of the press and intellectual community—a hostility which remains even today."

Another source of hostility toward Nixon was his conduct of his campaign in 1950 against Helen Gahagan Douglas for the Senate. As reported in the Congressional Quarterly's *Candidates 1968,* "Many observers called it the 'dirtiest campaign on record.' " Exploiting the issue of the Communist threat to internal security, at that time a foremost concern of the nation, Nixon charged Mrs. Douglas with being soft on Communism in her voting record as a Representative from California. He defeated her by a vote of 2,183,454 to 1,502,507.

An appointment in December 1950 to fill the unexpired term of retired Senator Sheridan Downey during a special session of Congress gave Nixon seniority over the other Republican freshmen Senators of the Eighty-second Congress, which convened in January 1951. He was assigned to the Labor and Public Welfare Committee and the Expenditures in Executive Departments Committee. As a Senator, he continued to support foreign aid and collective security measures. On domestic matters he voted for a proposal to establish title of the states to tidelands and their resources and for reductions in funds for flood control and soil conservation.

At the Republican National Convention in 1952 Nixon was chosen to be the running mate of Dwight D. Eisenhower, the Republican nominee for President. In a crusading campaign for the Vice-Presidency Nixon accused the Democrats of indifference to the Communist threat and of corruption in government. The latter allegation boomeranged when Nixon was charged with improperly receiving an $18,000 fund from California backers with business interests. To defend his acceptance of the fund, on September 23, 1952 Nixon delivered his now-famous "Checkers speech" to a nationwide television audience. He maintained that money from the fund paid only political expenses and that not one cent was diverted to personal use. He referred to his wife's "respectable Republican cloth coat" (some Democrats reportedly accepted mink coats in return for favors) and to the family dog, Checkers, a cocker spaniel that was, admittedly, a gift. Many listeners ridiculed his speech as mawkish, but a blizzard of letters sent in his support to the Republican National Committee kept his name on the Republican ticket. "The fund" followed the Hiss case as Nixon's second major political crisis.

Eisenhower and Nixon defeated their respective Democratic counterparts, Adlai E. Stevenson and Senator John Sparkman of Alabama, at the polls on November 4, 1952. Sworn into office in January 1953, a week after his fortieth birthday, Nixon became the second youngest Vice-President in the history of the country. (The youngest was John C. Breckinridge, in 1856.) Along with Eisenhower, he was reelected in 1956 in a race against the Democratic nominees Stevenson and Senator Estes Kefauver of Tennessee.

Shortly after they had first become running mates, Eisenhower assured Nixon that he believed that a Vice-President should not be a figurehead, but should participate significantly in the Administration. He was kept well informed about the President's policies and plans, and on the occasion of Eisenhower's heart attack in September 1955 and during later periods of Presidential illness, in 1956 and 1957, Nixon assumed ceremonial and executive duties beyond the routine functions of his office. In early 1958 Eisenhower and Nixon drew up an agreement delegating power to the Vice-President in the event of Presidential disability. Several times in Eisenhower's absence Nixon presided over meetings of the Cabinet and the National Security Council. As chairman of the President's Committee on Government Contracts, Vice-President Nixon also contributed considerably to the reduction of racial discrimination in companies engaged in work for the federal government.

During his eight years as Vice-President, Nixon traveled some 160,000 miles in fifty-four countries on goodwill tours and diplomatic missions. He included events that took place during two of his trips abroad among the six crises of his book. On a visit to Caracas, Venezuela during a South American tour in 1958, he proved his capacity for coolheadedness in an emergency when he and his wife were assailed by mobs of anti-United States and allegedly Communist-inspired agitators. The following year during a visit to the Soviet Union he exchanged views with Premier Nikita S. Khrushchev on an assortment of American-Soviet differences. An impromptu part of their discussion was televised in Moscow in the American National Exhibition's showroom of kitchen appliances, a locale that gave the name "kitchen debate" to a spirited confrontation in which Nixon "stood up" to Khrushchev.

Nixon won the Republican Presidential nomination with little opposition at his party's national convention in 1960. He fulfilled a pledge to campaign in every one of the fifty states. Suffering from fatigue and from a painful knee injury, Nixon faced his visibly younger, Democratic rival, Senator John F. Kennedy of Massachusetts, in four nationally televised debates that probably influenced the outcome of the election. The disappointing impression that Nixon made in the first debate has been attributed to poor makeup and unflattering lighting, rather than to his performance in dealing with the issues. He was defeated in November, along with his running mate, Henry Cabot Lodge, by the smallest percentage margin of any Presidential candidate in American history, losing by slightly more than 100,000 out of the 68,000,000 votes cast.

In 1961 Nixon became counsel to the Los Angeles law firm of Adams, Duque & Hazeltine. Remaining the titular leader of his party, he made his views known through public speaking tours and a newspaper column for the Los Angeles Times-Mirror Syndicate. In an attempt to reestablish himself politically, in 1962 he sought the Republican nomination for Governor of California. His fight in the primary, though successful, split the party, and when he faced the incumbent Democratic Governor, Edmund G. Brown, at the polls in November

1962, he lost by a margin of 296,758 out of almost 6,000,000 votes. In a press conference the following day the embittered Nixon blamed his defeat in the Presidential and gubernatorial races primarily on newsmen. "You won't have Nixon to kick around any more," he told reporters, "because, gentlemen, this is my last press conference."

Not long afterward Nixon also said farewell to California. In June 1963 he moved to New York City and joined the Wall Street law firm of Mudge, Stern, Baldwin & Todd, which later changed its name to Nixon, Mudge, Rose, Guthrie & Alexander and then to Nixon, Mudge, Rose, Guthrie, Alexander & Mitchell. Over the next six years he earned some $200,000 annually. While disclaiming political ambition, he devoted much time to reuniting the Republican party. He campaigned for the Presidential nominee Senator Barry Goldwater in 1964 and for Congressional and gubernatorial candidates in 1966; he held many press conferences and on "business" trips abroad often commented on American foreign policy.

Confident of his renewed prestige within his party and of his control of its national organization, Nixon announced in February 1968 that he would be a candidate for the Republican Presidential nomination. His success in the primaries favored his contest at the national convention in Miami Beach in August 1968. He picked as his running mate Governor Spiro T. Agnew of Maryland, a choice that generated some cynical speculation, denied by Nixonites, that Nixon had promised Southern supporters, such as Senator J. Strom Thurmond of South Carolina, a Vice-President acceptable to Dixie.

As if to erase the image of "a loser" and slough off his old Tricky Dick nickname, a smiling, self-assured, more candid "new Nixon" emerged at the head of a well-organized, strategically planned campaign against his Democratic opponent, Vice-President Hubert H. Humphrey. "The secret of Nixon's durability," Garry Wills wrote in the *Saturday Evening Post* (January 25, 1969), "resides largely in his willingness to sacrifice former selves to the self of the moment." Along with other political observers, Theodore H. White, author of *The Making of the President 1968* (1969), believed that through much reading and reflecting and other maturing experiences Nixon did change considerably during the time between his two Presidential campaigns.

Dissent within the Democratic party over President Lyndon B. Johnson's policy on the war in Vietnam and the Democrats' loss of some Southern votes to the third-party candidate, George C. Wallace of Alabama, contributed to Nixon's victory at the polls on November 5, 1968. He received 31,785,480 votes; Humphrey, 31,275,165; and Wallace, 9,906,473. The theme of Nixon's inaugural address on January 20, 1969 was "Let Us . . . Go Forward Together"—a plea for reconciliation among Americans in dealing with the conflict abroad and racial unrest and other forms of discord at home. Political commentators expected his Administration, at least in its early months, to be somewhat responsive to the needs of "the forgotten man," the middle-class white suburbanite, and to stress consolidation, organization, and gradual improvement rather than innovation.

In trying to settle the Vietnam war, to which his administration gave top priority, Nixon sought among other means to reduce American commitment in Vietnam, to "Vietnamize" the war in time. The demonstrations of the Moratorium of October 15 expressed mounting opposition to the country's continued involvement in Vietnam. Critics of Nixon also protested what they considered an ambiguous civil rights policy in regard to school desegregation and the failure of his anti-inflation measures to produce immediate results. Among his positive achievements, according to an analysis in *Newsweek* (October 13, 1969), were his attempts to negotiate with the Soviet Union on strategic arms limitations and his proposals for reforms of the Selective Service system. He has been widely, though not unanimously, praised for his proposed reforms of the welfare program, which would provide among other benefits a guaranteed basic annual income for families. The plan resulted from a project drawn up by Nixon's Secretary of Health, Education, and Welfare, Robert H. Finch, and Daniel Patrick Moynihan.

Since 1939 Nixon has been a member of the board of trustees of Whittier College, and for many years he has also served as national chairman of the Boys' Clubs of America. In the press he has often been described as an elusive and complex personality. He has admitted that he is "relatively shy" in public, not a back-slapping, hail-fellow-well-met type. In private life, his close associates have said, he is warm, communicative, and considerate, though demanding of his staff. He has brown eyes and brown hair and stands five feet eleven and a half inches tall. According to Earl Mazo and Stephen Hess in *Nixon: A Political Portrait* (1968), "The jutting jaw, thick eyebrows, tendency to jowls and upswept nose that caricaturists have made Nixons trademark are . . . the Milhous family imprint." He has adopted the conservative dress of the Wall Street lawyer.

America's First Lady is the former Thelma Catherine Patricia Ryan (Pat), a teacher of business subjects at Whittier High School when Richard Nixon met her at tryouts for a play of a local amateur drama group. They were married on June 21, 1940 and have two daughters, Patricia (Tricia), born in 1946, and Julie, born in 1948. His younger daughter became the wife of Eisenhower's grandson, David Eisenhower, in December 1968.

The President, who is a sports fan, keeps trim by playing golf in the summer, shooting in the low 90's, and in colder months in Washington he turns to bowling, averaging a 175 score. "A salt-water man," as he describes himself, he finds a special relaxation and refreshment in the quietness and solitude of the seashore. After moving into the White House, he sold his Fifth Avenue apartment in Manhattan and bought two seaside houses in Key Biscayne, Florida. In the spring of 1969 he acquired a "White House West," a classic Spanish house in San Clemente, California—to reestablish his roots and voting address in his native state, where he had never relinquished his leasehold on the family home in Whittier.

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O'DWYER, (PETER) PAUL

June 29, 1907- Lawyer; political leader
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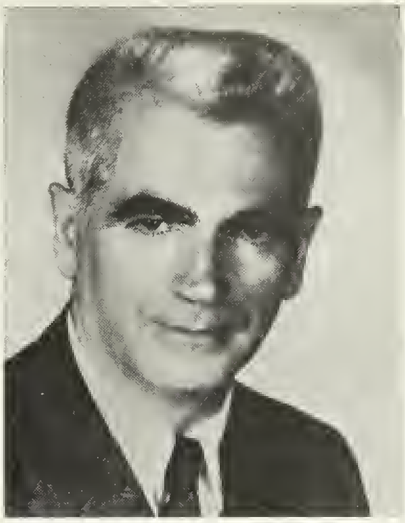
A perennial fighter for the underdog, Paul O'Dwyer made a strong impact on the New York political scene when in the June 1968 state primary election he won the Democratic nomination for United States Senator against heavy odds. Although he was defeated in the November election by the incumbent Republican Senator Jacob K. Javits, his primary victory was seen by political observers as an indication of the popularity of his staunch liberalism and especially of his opposition to American military involvement in Vietnam. More successful as a lawyer than as a politician, O'Dwyer takes justifiable pride in the legal victories in behalf of civil rights and civil liberties that he has won over the years.

Paul O'Dwyer was born to Patrick and Bridget (McNicholas) O'Dwyer on June 29, 1907 in Bohola, County Mayo, Ireland. His parents, both of whom were country school teachers, had him christened Peter Paul, but he later dropped the first name when he came to the United States. The youngest of eleven children, he has three surviving sisters. His brother William O'Dwyer, who was seventeen years his senior, and who served as mayor of New York City from 1946 to 1950 and as United States Ambassador to Mexico from 1950 to 1952, died in 1964.

O'Dwyer's liberalism can be traced to his early years in County Mayo when the Irish Republicans were fighting for their independence from the British. "I suppose I was more or less attuned to injustice and tyranny because I had seen it at first hand," he has said, recalling his childhood. "That was the time of the Trouble, and the Black and Tans [Englishmen of the Royal Irish Constabulary] used to drive through the town, shooting it up. It wasn't too different from Mississippi today." Another important early influence on him was his encounter with the works of Thomas Paine, the philosopher of the American Revolution.



PAUL O'DWYER

After graduating from St. Nathys College in County Mayo in 1924 O'Dwyer attended Dublin University for six months. Later that year, he left Ireland and immigrated to the United States. In New York City, O'Dwyer for the first time met his brother William, who had left Ireland many years earlier to study for the Roman Catholic priesthood in Spain, and who had then come to America, where he obtained a law degree. Motivated by his brother's example and by the fact that law was then the only profession that he could prepare for at night while working during the day, Paul O'Dwyer moved into a New York City boarding house and enrolled at Fordham University for evening classes in prelaw studies. He worked as an elevator operator, a garment packer, and a dockworker and cargo checker on the Brooklyn waterfront. After a year at Fordham he transferred to St. John's University Law School in Brooklyn, again studying nights and working days. He obtained his law degree from St. John's in 1929. Although he was not yet a citizen of the United States, O'Dwyer was granted special permission to take the bar examination in October of that year by Benjamin Nathan Cardozo, then the chief judge of the New York Court of Appeals. He passed, and in March 1931, after obtaining his citizenship papers, he was admitted to the New York state bar.

The United States was then in the depths of the Depression, and O'Dwyer was unable to find work as a lawyer. Instead he signed up as a deckhand on a cargo ship bound for South America. After a few months at sea he returned to New York, where he found a position as clerk in the law office of Oscar Bernstien. He eventually was made a partner in the firm, which became known as O'Dwyer & Bernstien.

Today O'Dwyer credits Oscar Bernstien with being the man who exerted the greatest influence on his life. At the Bernstien home the young lawyer found his horizons broadened by encounters with such celebrities as Heywood Broun, John L. Lewis, Lillian Hellman, and Dorothy Parker. Although he did not specialize in labor law, O'Dwyer spent much of his time during his early years with the firm in dealing with cases involving labor problems on the

New York waterfront. In 1947 he ran head on into the first legal challenges to discrimination in housing when he represented tenants of the Stuyvesant Town apartment complex in New York City against the Metropolitan Life Insurance Company.

About that time O'Dwyer first became interested in the plight of the Jews and their struggle for a homeland in Palestine. An advertisement published by Ben Hecht in 1946 attracted O'Dwyer to the American League for a Free Palestine—the United States affiliate of the Irgun Zvai Leumi, a militant Jewish organization that conducted guerrilla warfare against the British in the Holy Land. He raised money for the Irgun, went to Paris and Ireland to arrange for the illegal entry of refugees into Palestine, and, on at least one occasion, took part in a gun-running operation.

In 1948 Joseph Untermeyer, the adopted son of poet Louis Untermeyer, was arrested with another youth and charged with attempting to ship arms to Israel in violation of the Sullivan Law of the state of New York. As their defense attorney, O'Dwyer argued that the state laws were not intended to apply to weapons to be sent to protect people in their homes. "The defendants were only doing what every freedom-loving person should be doing," he told the court, which subsequently dismissed the case. During 1946-47 O'Dwyer served as chairman of the Lawyers Committee for Justice in Palestine. He also pleaded for the establishment of a sovereign state of Israel before the United Nations.

During his brother's term as mayor of New York City Paul O'Dwyer refrained from taking a municipal job because he wanted to avoid possible charges of nepotism. But in 1948 he decided to run for the House of Representatives in the Twenty-first Congressional District on Manhattan's Upper West Side as the candidate of the Democratic and American Labor parties. He lost by a margin of less than 2 percent to the Republican-Liberal candidate, incumbent Representative Jacob K. Javits. Meanwhile, O'Dwyer continued to build up his law practice. He became legal representative for a number of unions, including the bakery and brewery workers, pocketbook workers, hod carriers, warehousemen, transport workers, sanitation workers, mine workers, and restaurant workers. In addition, as a trial lawyer he represented such show business celebrities as Ethel Merman and Suzy Parker.

In 1958 O'Dwyer joined with Eleanor Roosevelt, Herbert H. Lehman, and others in establishing the Committee for Democratic Voters, which marked the beginning of the Democratic reform movement in New York State. He still serves on its advisory board. In the Presidential election campaign of 1960, he was co-chairman of the New York Citizens Committee for Kennedy and Johnson. Two years later he sought the Democratic nomination for United States Senator, but the party's state convention chose James Donovan as its candidate. In 1963, after a struggle within the Democratic reform movement, O'Dwyer was elected to the New York City Council as councilman-at-large from Manhattan, where he proposed a minimum wage law for city employees. It was later enacted.

In addition to carrying out his duties as New York city councilman, O'Dwyer became more and more active in the national civil rights movement. At the request of the Congress of Racial Equality (CORE) he served as a volunteer defense attorney for civil rights demonstrators in the South. He handled what Jimmy Breslin in the New York *Post* (June 24, 1968) called "the kind of cases that didn't even get into Negro weeklies," often paying expenses from his own pocket. In the summer of 1964 he campaigned for the predominantly black Freedom Democratic party in Mississippi, where he coached party workers in political campaign tactics. As a delegate from the state of New York, O'Dwyer helped lead the struggle to obtain representation for delegates of the Freedom Democratic party at the 1964 Democratic National Convention at Atlantic City.

To enter the race for the Democratic nomination for mayor of New York, O'Dwyer left the City Council in 1965. But in the four-way primary contest, in which he ran against Congressman William Fitts Ryan, Controller Abraham R. Beame, and City Council President Paul R. Screvane, O'Dwyer finished last, receiving only about 28,000 votes out of a total of some 750,000, and Beame won the nomination. In the following year O'Dwyer managed Percy Sutton's successful campaign for the borough presidency of Manhattan.

Continuing his fight for the underdog, O'Dwyer went to Lexington, Kentucky to serve without fee as defense attorney for eight miners accused of attempting to blow up a bridge leading to a nonunion mine in Hazard, Kentucky. At the request of CORE, O'Dwyer again serving without a fee defended Ernest Gallashaw, a seventeen-year-old Negro accused in the fatal shooting of another Negro boy in the racial violence that erupted in the East New York section of Brooklyn in the summer of 1966. Convinced of the defendant's innocence after investigating the case, O'Dwyer won his acquittal. Also in 1966, O'Dwyer conducted a successful legal fight before the United States Supreme Court, resulting in a decision to permit Puerto Rican citizens to take literacy voting tests in Spanish.

In November 1966 O'Dwyer was appointed special assistant corporation counsel to New York City, but he was dismissed from that post by Mayor John V. Lindsay in January 1967 after he had summoned the mayor and Transit Authority officials into court to explain their refusal to accept an $84,000,000 subsidy to help finance the city's transportation system. Although he contended that O'Dwyer had exceeded his authority, Lindsay said that the dismissal did not reflect on O'Dwyer's "widely recognized professional integrity or his considerable personal ability." The city Board of Estimate later overruled the mayor and O'Dwyer continued to represent it in the matter.

As the 1968 Presidential election campaign approached, mounting dissatisfaction with President Lyndon B. Johnson's Vietnam policy led O'Dwyer and other liberal Democrats to establish the Coalition for a Democratic Alternative, which advanced the Presidential candidacy of Senator Eugene J. McCarthy. It also became the vehicle by means of which O'Dwyer entered the race for the Democratic nomination for United States Senator. He was assured of a place on the Democratic primary ballot after his supporters had collected more than 25,000 names on nominating petitions.

O'Dwyer's opponents in the Democratic primary were Nassau County Executive Eugene Nickerson, who had supported the late Senator Robert F. Kennedy for the Presidency and had won the state committee's designation; and Congressman Joseph Y. Resnick, a wealthy Ellenville manufacturer, who campaigned as a supporter of Vice President Hubert H. Humphrey and of the Johnson administration's policies. O'Dwyer, who conducted a statewide grass roots campaign, was expected by political experts to run a poor third behind Nickerson and Resnick. But in the primary election of June 18, 1968 O'Dwyer scored a political upset, winning the nomination with a vote of 275,887 against 257,639 received by Nickerson and 229,893 cast for Resnick. "This country has chosen between peace and war," O'Dwyer observed after the primary contest.

In the months remaining for the campaign O'Dwyer fought an uphill battle in his effort to unseat the Republican incumbent, Senator Javits, who also had the Liberal party endorsement. O'Dwyer called for a cease-fire in Vietnam, and at the Democratic National Convention that met at Chicago in August, he was one of the leaders in the unsuccessful attempt to include an antiadministration plank on Vietnam in the party platform. O'Dwyer called for opposition to the Greek military regime, continued support for Israel, an end to the draft, and the establishment of a volunteer army, conscientious objector status for opponents of specific wars, replacement of national nominating conventions with a nationwide primary, and lowering of the voting age to eighteen. He called for community control for schools, an end to "hypocritical talk" about law and order, and a concentration on eliminating poverty and despair as the sources of crime and disorder. On October 9, 1968 Senator Edward M. Kennedy of Massachusetts endorsed O'Dwyer as "a symbol of strong but compassionate leadership."

After Hubert H. Humphrey received the Democratic Presidential nomination at the Chicago convention, O'Dwyer continued to refuse to support him, despite considerable pressure from party officials. He finally endorsed the ticket of Humphrey and Vice-Presidential candidate Edmund S. Muskie on November 1, 1968—less than a week before the election—after President Johnson had announced his intention to end the bombing of North Vietnam.

In the election of November 5, 1968, Javits was reelected to the Senate seat, receiving—according to unofficial returns—3,110,741 votes to O'Dwyer's 2,039,167. A third candidate, Conservative James L. Buckley, received 1,034,307 votes. O'Dwyer declared after the election: "We started out with one objective; we achieved part of it the day President Johnson called for peace. We achieved another part five days before the election when the bombing was stopped." After the New York City mayoral primary election in June 1969 brought about the nomination of conservative-leaning candidates by both the Republican and Democratic parties, O'Dwyer helped to found, and became chairman of, the New Democratic Coalition, which eventually supported the successful candidacy of incumbent Mayor John V. Lindsay, who ran on the Liberal and Independent tickets. On December 11, 1969 O'Dwyer announced that he would seek the Democratic nomination for the Senate seat held by Republican Charles E. Goodell.

O'Dwyer has served as president of the Irish Institute, and he founded the Mayo Foundation for Retarded Children. He often helps the Federation of Jewish Philanthropies to raise funds. A former president of the leftist-oriented National Lawyers Guild, he left the organization some years ago in protest against its failure to condemn anti-Jewish purges by the Communist government of Czechoslovakia.

On August 19, 1935 Paul O'Dwyer married Kathleen Rohan, whom he had met at a Mayomen's ball in New York City. They have four children: William, a pediatrician in Albany; Rory, an electrician; Brian, a student at Georgetown Law School; and Eileen (Mrs. Thomas Hughes Jr.), whose husband is a member of the O'Dwyer law firm. The O'Dwyers live in a large apartment on Manhattan's Central Park West filled with modern art. Paul O'Dwyer, who still speaks with the hint of a brogue, is five feet eight inches tall, weighs around 170 pounds, and has white hair, brown eyes, and bushy black eyebrows. He keeps fit by landscaping his thirty-acre farm in Orange County, New York. In comparing him with the late William O'Dwyer, associates say that he is more straightforward and "less given to blarney" than his brother. O'Dwyer attends the theater about six times a year, and in the little time he is able to devote to literature he tries to "skim off the cream," reading an occasional work by Sean O'Casey, James Joyce, or Mark Twain. Unlike some of his contemporaries, he has high hopes for the nation's youth. "They're more interested in politics than when I was a youngster," he has said, as quoted in the New York *Times* (June 20, 1968). "God, if I've had any success at all, it's been in large measure from listening to these young people."

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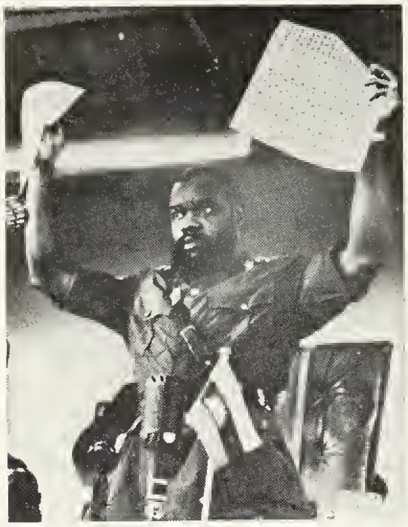
OJUKWU, CHUKUEMEKA ODUMEGWU (ō-jo͝ok'wo͞o)

Nov. 4, 1933- Biafran political leader; military officer
Address: Headquarters, Biafra Army, Umuahia, Eastern Nigeria

In the view of General Chukuemeka Odumegwu Ojukwu and most of his fellow Ibo tribesmen, Biafra's war of independence from the Federal Republic of Nigeria is not merely a conflict over constitutional rights of territorial integrity, but a fight for survival. Ojukwu, who had been serving as military governor of Eastern Nigeria under the federal republic, proclaimed the region's independence



CHUKUEMEKA OJUKWU

from Nigeria on May 30, 1967, when he took over as chief of state of what became known as the Republic of Biafra. Since Biafra's secession, federal Nigerian forces, equipped with modern Soviet and British weapons, have inflicted defeat after defeat on the outnumbered forces of the breakaway nation, which by late 1968 occupied only a fraction of the territory they held at the time of secession. The war, which one Red Cross official described as "one of the major human disasters of this century," has resulted in vast numbers of military and civilian fatalities. Cut off from vitally needed protein foods, thousands of Biafrans, most of them children, are dying daily of starvation.

The Federal Republic of Nigeria, which obtained its independence from Great Britain on October 1, 1960 and became a republic within the British Commonwealth three years later, is Africa's most populous nation, with an estimated 1965 population of 57,500,000. Before Biafra's secession, the nation consisted of four autonomous regions—the Northern, Western, Midwestern, and Eastern—and the Federal Territory of Lagos. Nigeria, which includes some 250 tribal and linguistic groups, has three main tribal divisions: the predominantly Moslem Hausas in the North, the Yorubas in the West, and the largely Christian Ibos in the East. The latter, numbering between eight and ten million, are considered one of Africa's most industrious, sophisticated, enterprising, and best-educated peoples. Over the years, the Ibos have become the target of considerable resentment and hostility by the other tribes. Although Ojukwu has been criticized for carrying on what seems to be a hopeless struggle, he claims the solid support of his people, who seem convinced that the Ibos would face virtual annihilation in a united Nigeria.

Chukuemeka (or Chukwuemeka) Odumegwu Ojukwu—who acquired the nickname "Emeka" in his youth—was born on November 4 (one source gives November 24), 1933 in the small town of Nnewi, near the Niger River, in the Eastern Region of Nigeria. (According to one source, he was born in Zungeru, Northern Nigeria). His father, Sir Odumegwu Ojukwu, who died in 1966, was one of Nigeria's wealthiest businessmen and financiers. He built up a million-dollar real estate and transport business from modest beginnings, and he saw to it that his son received the best education available. Ojukwu obtained his early schooling in Lagos, the Nigerian capital, first at an English elementary school and then at King's College, the most highly rated secondary school in Nigeria. In 1947 he was sent to England to study at Epsom College, an exclusive boys' preparatory school in Surrey. His housemaster recalls him as an ambitious boy who got along well with his classmates. In his studies Ojukwu took a special interest in politics and law, and as a member of Epsom's debating team he demonstrated a flair for rhetoric. He also excelled in sports, and in 1952 he captained the school's rugby team. That year he also established a new school record for the discus throw.

In 1952 Ojukwu went on to Lincoln College, Oxford University, where he took a Third in modern history. He is remembered there as a popular student whose grades were average and who dressed stylishly and drove a bright red MG sports car. Ojukwu played rugby at Oxford, and he also took part in its literary, artistic, and musical life. As a history student, he was particularly interested in Machiavelli, Hobbes, and Louis XIV.

After graduation in 1955, Ojukwu returned to Nigeria, undecided about his future. Like many of his countrymen who had studied abroad, he felt somewhat estranged from his native land. His father offered him a junior partnership in the business but he refused. At his father's urging, he then joined the Nigerian public service and was stationed for about two years in his native Eastern Region as an assistant district officer, directing community development projects in remote villages. He looks back on his civil service days as enjoyable but somewhat restrictive. In 1957 he suddenly resigned from the civil service to join the army. "As I looked around, it seemed to me that the only truly federal organization in Nigeria that appeared likely to remain intact was the army," he has recalled. Although he considered the army the "last bastion of colonialism," he saw military service as an opportunity to "challenge established concepts."

After serving briefly at the Nigerian army depot at Zaria, Ojukwu went to England to train at Eaton Hall Officer Cadet School, and on receiving his commission as lieutenant in 1958 he was assigned to the Nigerian army's Fifth Battalion. Later that year he became an instructor in military law at the Royal West African Frontier Force Training School at Teshie, Ghana. Although he has always regarded himself an amateur rather than a professional soldier, he rose rapidly through the ranks. In 1961 he returned to the Fifth Battalion and then served successively as a major at army headquarters and as deputy assistant adjutant and quartermaster general at Kaduna brigade headquarters. In 1962 he was sent to the Congo as a staff officer in Nigeria's First Brigade, which was part of the United Nations Emergency Force. He remained in the Congo for four months, most of the time in turbulent Kasai Province, where he had been assigned to restore order and to set up an administrative system. Later in the year he was again sent to England, this time for advanced training at the Joint Services Staff College. Upon his return to Nigeria in January 1963 he was promoted to lieutenant colonel and assigned to army headquarters as quartermaster general.

From 1964 to 1966 Ojukwu served as commander of his old unit, the Fifth Battalion, then stationed in Kano in the north of Nigeria. On January 15, 1966 a group of junior army officers, most of them Ibo tribesmen, staged a coup, assassinated the Prime Minister, Sir Abubakar Tafawa Balewa, and other government officials, and placed Major General Johnson T.U. Aguiyi-Ironsi, an Ibo, at the head of the government. Although Ojukwu took no part in the uprising and his troops remained neutral, he was appointed military commander of the Eastern Region under the new regime. In July 1966, Northern officers, fearing an Ibo plot to take over the north, staged a counter-coup. More than 200 Ibo officers and men, including Aguiyi-Ironsi, were gunned down. On August 1, 1966 Lieutenant Colonel Yakubu Gowon, a young Northern officer and a former classmate of Ojukwu, became head of the Federal Republic of Nigeria.

One of the worst massacres in African history occurred in September 1966, when Northern soldiers, supported by civilians and government officials, went on a rampage and killed thousands of Ibo men, women, and children who had settled in the Northern Region. Estimates of the number of persons who died in the massacre range up to 30,000. Nearly 2,000,000 Ibos fled the North and returned to the protection of the Eastern Region. Although Gowon publicly deplored the massacre, he took no steps to offer compensation or condolence to survivors and no action was taken against any Northern soldier or civilian who took part in the bloodbath.

Ojukwu, who continued to serve as military governor of the Eastern Region, called the massacre "organized, wanton fratricide" and demanded compensation for relatives of those killed and reparations for those who lost their property in the North. He warned the federal government in Lagos that popular sentiment in the Eastern Region favored secession and proposed the establishment of a weak federation that would separate Nigeria's three major rival tribes politically. He pointed out that it might prevent further violent conflict while maintaining at least a semblance of national unity.

In the following months public pressure in favor of secession mounted in the Eastern Region, but Ojukwu regarded national unity as the best hope for peace and declared that the East would secede only as a last resort. In January 1967 in Aburi, Ghana, Gowon presided over a meeting of military governors of Nigeria's four regions. A loose confederation, similar to the one proposed by Ojukwu, was agreed upon, but the plan was not implemented because Gowon apparently feared that such a federation would not grant enough power to the federal government.

On March 31, 1967 Ojukwu decreed that all federal revenues collected in the Eastern Region must be turned over to the Eastern treasury. He argued that the East needed the money to resettle the Ibo refugees who had fled from the North, and that since help from Lagos was not forthcoming, the Eastern Region was not obliged to share the taxes from its vast oil, coal, and palm oil industries with the federal government. Calling Ojukwu's action "illegal and unconstitutional," the federal government countered by directing the Central Bank in Lagos to block the transfer of foreign currency needed by the East for international transactions. Ojukwu then ordered a takeover by the East of all federal services, including transportation, communications, mining, shipping, and marketing.

On May 26, 1967, with increasing popular pressure for secession, Ojukwu called on the Eastern Region's consultative assembly to give him a mandate for declaring the region's independence. The East "has no alternative but to make plans for a separate existence in the interest of self-preservation," he told wildly cheering delegates. On the following day the assembly voted to declare Eastern Nigeria an independent nation within the British Commonwealth "at the earliest possible date." The new nation was named the Democratic Republic of Biafra—after the Bight of Biafra, an inlet of the Atlantic on the Eastern Region's coast. A final effort by Nigeria to salvage the federation by dividing the country into twelve new administrative units—three of them in the East—was rejected by Ojukwu, because the new boundaries would have cut the Ibos off from the sea and from much of their oil resources.

Ojukwu formally declared Biafra's independence on May 30, 1967, concluding his declaration with the words "Long live the Republic of Biafra." The ceremonies included a forty-two-gun salute and the hoisting of the republic's new red, black, and green flag. Calling the secession treasonous, Gowon immediately mobilized federal forces and vowed that he would crush the rebellion. "Innocent Nigerians will suffer . . . because of the blind and inordinate political ambition of . . . Ojukwu," he declared.

Civil war broke out on July 6, 1967, when government troops invaded the Eastern Region after a month-long blockade by the Nigerian navy had prevented the importation of consumer and industrial goods by the East. Although outnumbered, the Biafrans more than held their own at first, not only repelling the first invasion by federal troops, but succeeding for a time in gaining control of the Midwestern Region. Ojukwu, who ran the country as a wartime democracy, with a consultative assembly of elders, a ministerial executive, and a judiciary, appeared to have his people solidly behind him. Volunteers massed at the army recruiting offices, citizens donated food, clothing, and supplies, and a tax was thought unnecessary because voluntary contributions provided ample funds for military needs.

But the tide soon turned against the Biafrans. In August the Soviet Union began to supply the Nigerian government with modern weapons and sent some military advisers. Egypt lent Nigeria a squadron of MIG planes with Egyptian pilots, and Great Britain, at first neutral, began to ship weapons to the central government when it saw its oil interests imperiled and the inroads made by the Russians and Egyptians.

Outnumbered more than four to one, the 25,000-man Biafran army, with virtually no heavy weapons, was driven deeper into its own territory. In September 1967, after federal forces had recaptured the Midwest, Gowon called on Biafrans to lay down their arms, but Ojukwu only called on his people to "be prepared to die so that our children may live." Enugu, the Biafran capital, was taken by federal forces on October 4, 1967. In November the six-member Organization for African Unity under the leadership of Ethiopian Emperor Haile Selassie met in the first of several fruitless attempts to obtain a settlement in the Nigerian conflict. In the months that followed, Ojukwu appealed for aid from various quarters, including both the United States and Communist China.

Meanwhile, the war took not only a huge toll of the combatants, but also of Biafran civilians. Millions of Ibo refugees fled the advancing federal forces into what remained of Biafran territory, where they were cut off from vital food supplies by the government blockade. When the plight of the starving became known around the world, pressure was brought to bear on the combatants to enter peace negotiations and to allow food supplies into the stricken area. Although Gowon offered in July 1968 to allow relief shipments to Biafra via an overland route, Ojukwu feared that federal forces would poison the food if shipped through Nigerian Territory, and he insisted on a relief airlift. Gowon warned that any unauthorized relief flight would be fired upon. A night airlift was initiated by outside relief agencies, but the amount of food brought to the starving Biafrans was woefully inadequate. By October 1968 the International Committee of the Red Cross estimated that between 8,000 to 10,000 Biafrans—most of them children—were dying every day from the dreaded protein-deficiency disease technically known in Africa as *kwashiorkor.*

As the war continued, the Biafran cause gained increasing support. In the spring of 1968 Tanzania, Zambia, the Ivory Coast, and Gabon officially recognized Biafra. Zambia's President Kenneth D. Kaunda has invited Ojukwu to set up a government-in-exile in his country. French President Charles de Gaulle publicly endorsed Biafra's right to self-determination and made limited funds available for secret delivery of arms to Biafra. West Germany, Belgium, and Czechoslovakia, which previously had sold arms to Nigeria, have ended such sales. Although the United States remained officially neutral, President Lyndon B. Johnson in late 1968 made the services of the State Department available for efforts to settle the Nigerian conflict and coordinate Biafran relief efforts.

By the fall of 1968 the 29,000 square miles of territory held by Biafra at the time of secession had been reduced to some 5,000 square miles. As the federal vise continued to close in on Biafra, Ojukwu, supported by the Ibos, vowed to fight on. "It is utter nonsense to say the war has come to an end," he told a meeting of Biafran leaders on September 27, 1968. It is just beginning."

Chukuemeka Odumegwu Ojukwu and his wife, Njideka, have a boy and a girl. Before the war they lived in a hilltop home overlooking Enugu. The burly and balding Biafran chief of state has a luxuriant beard that he began to grow after the 1966 massacres "as a sign of mourning." Ojukwu speaks slowly and deliberately, with an Oxford accent. He eats sparingly, seldom indulges in alcohol, and chain-smokes his English filter cigarettes. He usually sleeps only a few hours a day, from dawn to midmorning. Among his favorite recreations are tennis, rugby, chess, writing poetry, and listening to classical and folk music. Fond of Sibelius, he chose *Finlandia* as the melody for Biafra's national anthem. After reading *Exodus,* Leon Uris' historical novel about Israel's struggle to become a nation, Ojukwu pointed out the similarities between the Israelis and the Ibos. "The Israelis are hard-working, enterprising people. So are we. They've suffered from pogroms. So have we. In many ways, we share the same promise, and the same problems."

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OLITSKI, JULES

Mar. 27, 1923- Artist
Address: Bennington College, Bennington, Vt. 05201; André Emmerich Gallery, 41 E. 57th St., New York 10022; Lawrence Rubin Gallery, 49 W. 57th St., New York 10019; h. R.D. 1, Box 16A, Shaftsbury, Vt. 05262

A major color-field artist who has emerged from the formalist revolution against abstract expressionism, Jules Olitski is best known for his paintings of misty, mirage-like fields of color achieved by the technique of spraying paint directly onto unprimed canvas. Recently he has turned to sculpture, and in April 1969, when five of his huge painted aluminum sculptures were exhibited at the Metropolitan Museum of Art in New York City, he became the first living American artist to be given a one-man show at that institution. Olitski was one of four artists representing the United States at the Venice Biennale of 1966, and in 1967 he won first prize for painting at the Biennial of the Corcoran Gallery of Art in Washington, D.C. Nationwide recognition had come to the artist in 1961, when Olitski, then comparatively unknown, took second prize for painting at the Pittsburgh International Exhibition of Contemporary Painting and Sculpture at the Carnegie Institute.

The painting produced by Olitski and other members of the contemporary formalist school has been variously characterized as "ABC art," "post-painterly abstraction," and "minimal art"—or, by its detractors, as "idiot art" or "know-nothing nihilism." Its basic premise, enunciated by critic Clement Greenberg in a seminal essay published in *The New Art,* edited by George Battcock and published by

Dutton in 1966, is that the purpose of art is self-criticism "through the procedures themselves of that which is being criticized." That statement has been interpreted to mean that the purpose of painting, for example, is neither narration, the projection of emotion, nor even the gestural residue of Abstract Expressionism, but the exploration of those elements that are intrinsic to painting and to painting alone. To Olitski that has meant color, and the use of color to determine not only the size and shape of his canvases, which are generally very large, but also their entire surface. "I want the logic of color," he has said, as quoted in *Time* (June 14, 1968), "to be the structure of my paintings, to open them up, to make them expand and breathe."

Jules Olitski was born in Gomel, Russia, on March 27, 1923, the only child of Jevel and Anna (Zarnitsky) Demikovsky. He has one half-sister, Rosalyn (Olitski) Palatsky, and two stepbrothers, Sidney and Bernard. Olitski came to the United States when he was less than two years old and grew up in Brooklyn. There he attended Tilden High School, from which he graduated in 1940. Olitski then studied at the Beaux Arts Institute in New York, until he entered the United States Army in 1942. After his discharge, in 1945, he studied at New York University and the National Academy of Design, continuing to pursue an interest in conventional portrait painting.

Aided by the G.I. bill, Olitski went to Paris in 1948, where he studied at the Académie de la Grande Chaumière and the Ossip Zadkine School. Changing his style, he began to produce thickly impastoed pictures in a European vein of abstractionism, which he exhibited at his first one-man show at the Galerie Huit in Paris in 1950. Leaving Paris in 1951, Olitski returned to New York University, where he earned a B.A. degree in 1952 and an M.A. degree in 1955. He won a fellowship towards a doctorate, but never completed work on that degree. While working for his M.A. degree he taught art history at New York University, and he also served as curator at the New York University art gallery, until 1957. During the academic year of 1956-57 he was also assistant professor of art at New Paltz College of the State University of New York. In 1957 he joined the faculty of C.W. Post College of Long Island University as associate professor and chairman of the department of fine arts.

Throughout the 1950's Olitski continued to work in the thickly painted abstractionist style he had adopted in Paris. The canvases that he exhibited in New York City at the Iolas Gallery in 1958 and at French & Co. in 1959 were so heavily built up with molded and kneaded plaster that they suggested "non-objective bas-reliefs" to Stuart Preston of the New York *Times* (May 24, 1959.), who felt that Olitski's work occupied a territory between painting and sculpture. The colors were subtle and somber, and there was some allusion to landscape.

With the beginning of a new decade, Olitski radically changed his style. All tactile elements and illusionistic space disappeared from his canvases, and he began to use extremely flat colors. In the works he exhibited at French & Co. in 1960 and at the Poindexter Gallery in 1961, sharp-edged pools of bright primary colors pulled against each other across dark backgrounds. Through 1961 and 1962 Olitski continued to explore the effects of high-keyed combinations of very flat color. It was a work in that style that first brought him to national prominence in 1961, when he won second prize for painting at the Pittsburgh International Exhibition of Contemporary Painting and Sculpture at the Carnegie Institute. One of the most prestigious of the international prize shows (the others being the São Paulo Bienal and the Venice Biennale), the exhibition that year consisted of 524 works. The award to Olitski, a relative newcomer, was especially noteworthy because the other two prizes in painting went to the well established artists Mark Tobey and Adolph Gottlieb. Olitski's prize-winning entry, *Osculum Silence* (so called because it expressed to him "the intense silence of a kiss"), was a large canvas on which a billowing form of electric blue, slashed near its center by a band of bright yellow, floated on a black background.

JULES OLITSKI

The works Olitski exhibited in New York City in 1962 at the Poindexter Gallery, where he continued to have one-man shows annually through 1965, were in a similar vein. In some of the paintings, instead of the formerly isolated pools of color there were two pools that seemed to collide on the canvas and were encysted in a shell of color that ran around them like a figure eight. Sometime that same year Olitski adopted from Washington artists Kenneth Noland and Frank Stella, who in turn had adopted it from Helen Frankenthaler, the technique of staining his paints—mostly acrylics—directly onto unprimed canvas. The purpose of the method is its insistence upon the two-dimensional nature of the canvas. By staining into unprimed canvas, the pigment is absorbed, rather than remaining on top of its support, and a degree of flatness not otherwise obtainable can be achieved. Olitski's stained paintings were constructed around circular cores surrounded by bands of highly saturated color alternating with areas of bare canvas. Whether deliberate or not, those concentric forms took on organic references for some viewers, and paintings such as

Born in Snovsk (now owned by the Art Institute of Chicago) reminded a New York *Post* (March 17, 1963) reviewer of "magnified cross-sections of cells."

By late 1963 Olitski was beginning to question some of the basic assumptions of the "flat-color areas" style he had adopted from Noland and Stella. As Andrew Hudson (Washington *Post*, April 9, 1967) put it: "Wasn't it possible, he wondered, to paint an abstract picture where the separate stained areas were not of a single, uniform color, and yet maintain a basic 'flatness?'" He began using a roller to apply paint, rolling one color into another so that color changes took place within the paint flow. Ragged edges and undefined boundaries replaced the sharp divisions of his previous work, and distinct color areas, formerly all-pervasive, appeared only as small disks or rectangles placed near the edges of the canvas.

Four major works in that style *(Deep Drag, Flaming On, Hot Ticket,* and *Tin Lizzie Green)* all done in 1964, along with two earlier paintings, were included in 1965 in what has come to be considered as one of the most significant museum exhibitions of the decade. "Three American Painters" (Olitski, Noland, and Stella) was mounted first at the Fogg Art Museum of Harvard University and then at the Pasadena Art Museum. In the catalog for the exhibition Michael Fried, the young poet and critic who organized the show, called Olitski "one of the finest and most resourceful colorists of the century."

Later in 1965 Olitski began using electric-powered spray guns, as many as ten on a single painting and as many as three at a time, to virtually cover his canvases with pigment. The result was a surface of great density and complexity, consisting of multitudinous flecks of different colors, some distinct, some slightly blurred or almost dissolved into adjacent flecks, that fluctuated in size from extremely fine points to larger though still minute splashes or beads of pigment. A *Time* critic (June 14, 1968) compared looking at those paintings to "gazing into a shimmering, bottomless sea."

Through spraying, Olitski eliminated all elements of drawing, such as line, edge, and boundaries, from his canvas and achieved a structure determined entirely by color. "I just roll out the canvas," he explains, "and begin to let it grow." Rosalind E. Krauss, assistant professor of art history at Massachusetts Institute of Technology, has called Olitski's spray technique "a vehicle for challenging the limitations placed on color by the most radical of his contemporaries." Barbara Rose, in *American Art since 1900* (Praeger, 1967), characterized the early spray paintings as "the first fully abstract version of Impressionism," and Michael Fried, in *Artforum* (January 1967), ranked them "among the most beautiful, authoritative, and moving creations of our time in any art."

In his later spray paintings Olitski began to define the corners or edges of his canvases with brushstrokes or with sprayed bands of color that served as a partial internal frame. At the same time he liberated himself from the narrow vertical format of his first spray paintings and moved on to squares and even extreme horizontals. *Yellow Empress Pose* (1968), for example, is more than twenty feet wide and only eighteen inches high.

In 1966 Olitski was one of four painters (the others were Helen Frankenthaler, Roy Lichtenstein, and Ellsworth Kelly) chosen to represent the United States at the Venice Biennale. Explaining his selection, Henry Geldzahler, the youthful curator of contemporary art at the Metropolitan Museum of Art, said he wanted to show "advanced" artists who continued to paint "difficult" paintings, or "that which was, until they did it, unlikely or impossible in art." In 1967 Olitski won first prize at the Biennial of the Corcoran Gallery of Art, Washington, D.C. His prize-winning entry, *Pink Alert,* a large spray painting in shades of peach, green, mauve, and pink, with painterly strands of similar colors running along three sides of the canvas, was purchased for the permanent collection of the Corcoran Gallery of Art. Later in 1967 Olitski held his first one-man museum show, a retrospective exhibition of forty-two paintings dating from 1963 through 1967. The show was seen first at the Corcoran Gallery of Art, then at the Pasadena Art Museum, and finally at the San Francisco Museum of Art.

Extending his spray technique to three dimensions in 1968, Olitski completed a series of twenty pieces of sculpture on a seven-week visit to Cambridge, England. Five pieces from the series were exhibited at the Metropolitan Museum of Art in 1969. All massive (up to twenty-eight feet long and twelve feet wide), they extend across the ground in a series of convex, concave, and corrugated shapes, mostly circular or elliptical. The one exception is a kind of fantastic temple or playhouse. All the pieces are aluminum that has been completely covered with sprayed acrylic lacquer. Essentially the forms are all surface, and the surfaces exist for Olitski to serve as the bearers of color—a more varied, more intense, and more complex color experience than could be achieved in two dimensions. In a statement he wrote for the Metropolitan Museum of Art *Bulletin* about the time of the exhibition he wrote: "Sculpture is surface. . . . Surface is inevitably color—if only the color of untreated surface. . . . The excitement and problem in a sculpture lies in the multiple points of view that can be seen only one at a time. Wherever you stand and look there is a single visual experience—as in painting—except that with sculpture the cumulative experience consists in looking by going *around* and *around* colored surface, while in painting it lies in looking *across* and *across* colored surface."

In addition to the one-man shows already mentioned, Olitski had important one-man exhibitions at Bennington College and the Galleria d'Arte in Santa Croce, Florence, in 1963; the Richard Gray Gallery in Chicago and the Galerie Lawrence in Paris in 1964; the Kasmin Gallery in London and the David Mirvish Gallery in Toronto (each 1964, 1965, 1966); the André Emmerich Gallery in New York (1966, 1967); and the Hayden Gallery at the Massachusetts Institute of Technology and the Institute of Contemporary Art at the University of Pennsylvania in 1968. His work has played a significant role in several museum shows important in shaping public consciousness of the contemporary formalist endeavor, among them "The Formalists" at the Washington Gallery of Modern Art and "New Directions in American Painting" at the Rose Art Museum of Brandeis University in 1963 and "Post-Painterly Abstraction" at the Los Angeles County Museum of Art, the Walker Art Center in Minneapolis, and the Art Gallery of Toronto in 1964-65. His paintings have also been exhibited in many other group shows, both in the United States and abroad.

Since 1963, when he left the faculty of C.W. Post College, Olitski has been a professor of art at Bennington College in Vermont. In 1942 he married Gladys Katz, and the marriage ended in divorce in 1950. Olitski married Andrea Hill Pearce, who used to be a hospital dietitian, in 1956. By his first marriage he has a daughter, Eve, and by his second he has a daughter, Lauren. Olitski, who is six feet in height and weighs about 175 pounds, has blue eyes and thinning brown hair. He lives in South Shaftsbury, Vermont in a house built in 1807, of which he says, "It's been tampered with, thank goodness." To make a studio large enough to accommodate his huge canvases, Olitski moved two barns together in back of his house. "It's the best place I've ever had to work in," he told Bernadine Morris of the New York *Times* (August 15, 1966). For relaxation Olitski sometimes joins critic Clement Greenberg and some painter friends to sketch nudes, but it is doubtful that his "serious" painting will ever move in that direction. He once remarked that he would like to make paintings by spraying colors into the air and having them remain there.

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Time 91:60+ Je 14 '68
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OORT, JAN HENDRIK (ōrt)

Apr. 28, 1900- Dutch astronomer
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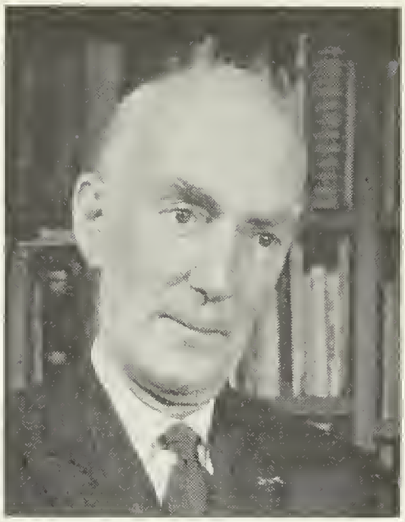
Among the billion or more galactic systems in the universe is the Milky Way, in which the planet Earth orbits inconspicuously around one of a 100 billion suns. No one has contributed more significantly to man's knowledge of the Galaxy, as astronomers call the Milky Way, than Jan Hendrik Oort, director of the University of Leiden Observatory in the Netherlands. In 1927 Oort obtained the first direct observational evidence of our star system's rotation. In the following decades he and his associates devoted themselves to calculating in finer detail the system's mass, structure, and dynamics, and their pioneering use of radio astronomy enabled them to "survey" beyond the limits of the optical telescope to the very core of the Galaxy. The galactic picture that emerges from their research is a pinwheel configuration of stars, gas, and dust that measures 100,000 light years (about 586,700,000 billion miles) across and has a mass 664,000,000 billion times greater than that of the Earth. This pinwheel, or spiral-shaped disk, revolves around a whirlpool of hydrogen situated some 50,000 light years from our solar system. The velocity of its revolution, which decreases with the distance from the hub, is about 140 miles per second near the outer rim, where our sun is located. At that point a complete revolution, constituting a galactic year, is made every 225,000,000 Earth years.



JAN HENDRIK OORT

Jan Hendrik Oort was born on April 28, 1900 in the farming village of Franeker in the province of Friesland, the Netherlands to Abraham Hermanus Oort, a physician, and the former Ruth Hannah Faber. He has a brother, Arend, a professor of phytopathology (plant pathology) at the University of Wageningen, and two sisters, Jetske, a nurse and director of a sanitarium, and Emily, a housewife. Another brother is no longer living. Oort's grandfather was a professor of Hebrew at the University of Leiden and a principal contributor to the "Leiden translation" of the Bible into Dutch.

After graduating from the Gymnasium in Leiden, in 1917, Oort enrolled at the University of Groningen to study astronomy under the late Jacobus Cornelius Kapteyn, a pioneer in research into the structure of our galactic system. Until the twentieth century astronomers had little certain knowledge of the size of the Galaxy or the distribution or velocity of mass within it. From 1906 until his death in 1922 Kapteyn devoted himself to mapping the Galaxy by measuring and computing the positions of the stars on David Gill's photographic plates of the southern sky. He underestimated by half the size of the Galaxy, but he rightly concluded that it was shaped roughly like a convex lens, a disk with a central bulge.

Oort assisted in and built upon Kapteyn's work, addressing himself at first principally to stars of high velocity. A paper that he and J. Schilt wrote on stars of the spectral type F, G, K, and M won the Bachiene Foundation Prize in 1920, and in 1926 Oort took his Ph.D. degree at Groningen with a dissertation on stars of high velocity. In the meantime he began research at the University of Leiden Observatory, in 1924, and worked as a research assistant at the Yale University Observatory, from 1922 to 1924. While in the United States he followed closely the work of Harlow Shapley at Harvard University and profited from Shapley's assertion that the Galaxy is much larger than Kapteyn had estimated. He became an instructor at Leiden in 1926 and assumed his present posts as professor of astronomy and director of its observatory nineteen years later.

In the first volume of *McGraw-Hill Modern Men of Science* (1966) Oort's early work was thus summed up: "At the time . . . the Sun was thought to be nearly centrally located in this system. . . . He [Oort] showed that all stars with velocities in excess of a certain limit (about 65 km/sec) moved toward one hemisphere of the sky, while no such asymmetry was found among slower-moving stars. These facts did not fit in with the symmetrical 'Kapteyn system.' Later investigations by Bertil Lindblad and Oort showed that this remarkable asymmetry in the high velocities could be explained as a consequence of the rotation of the galactic system around a center at large distance from the Sun. The Kapteyn system proved to be only a small part of a very much larger galaxy, most of which was invisible because of obscuration by interstellar dust clouds."

The classic papers in which Oort in 1927 established beyond question the rotation of the Galaxy were "Observational evidence confirming Lindblad's hypothesis of a rotation of the Galactic System" and "Investigations concerning the rotational motion of the Galactic System." Oort began with the hypothesis that the Galaxy rotates, not like a solid wheel, but like our solar system, in which the planets close to the sun move faster than those further away. Through complex calculations, he measured the relative velocities of stars and deduced their distances from the galactic center. Once he had ascertained the rate of rotation around the galactic center through the relative motions of the stars, he was able to estimate the strength of the gravitational field of the galactic center and then deduce its mass. He concluded that the mass of the Galaxy as a whole is 200 billion times greater than that of our sun; that it contains some 100 billion stars; and that it measures 100,000 light years across and at the center measures 20,000 light years deep, tapering off at the edges to approximately 3,000 light years.

With Hendrik C. Van de Hulst, Oort began pioneering experiments in radio astronomy toward the end of World War II, when American scientists who conceived of such a method were preoccupied with or hobbled by the war effort. Using a wave length of twenty-one centimeters, a radio telescope is able to pierce the clouds of dust and gas in the Milky Way and "see" by radio signals what cannot be seen optically. In the 1950's a huge radio telescope was built at Dwingeloo, enabling Oort and his associates to advance greatly in their research.

In 1946, in collaboration with Van de Hulst, Oort published an analysis of the dust particles and gas clouds that hide the spiral arms of the Galaxy from direct view, and during the following two years they provided proof for astronomer Otto Struve's hypothesis that great clouds of hydrogen gas and dust surround hot, bright stars and trigger their formation. Oort reasoned that new stars can develop spontaneously in those regions of space where there is enough hydrogen and dust to supply the raw material. That theory was confirmed three years later by another Leiden astronomer, A. Blaauw, who demonstrated that an unusual cluster of hot, blue-white bodies in a cloud of gas in the area of Perseus was direct evidence of the birth of stars from interstellar clouds. In 1950 Oort made public his explanation of the comets surrounding our solar system as vestiges of a disintegrated planet.

In 1951 Oort and Van de Hulst reported that they had picked up radio signals discharged by streaks of ionized hydrogen gas in space. Subsequent investigations of those echoes revealed a broad band of emission across the sky corresponding roughly to the visible Milky Way. Oort and Van de Hulst measured the velocity of the moving hydrogen clouds by following the spectral wave-length of twenty-one centimeters and confirmed the speed of galactic rotation at 225 million years. They also plotted a complete map of the spiral-shaped Galaxy, with its streaks of ionized hydrogen projecting like arms. (Each arm is approximately 10,000 light years long and 1,200 light years wide.) By 1954 Oort and Van de Hulst completed a picture of the spiral structure of the outer part of the Galaxy based on their analysis of hydrogen emissions picked up by radio signal.

In the late 1950's Oort, working in collaboration with Frank Kerr, an Australian astronomer, discovered that the core of the Galaxy is turbulent hydrogen, probably born of an explosion some 10,000,000 years ago. The hydrogen is constantly expanding outward, in line with the equatorial plane of the Galaxy. But the content of the core is never dissipated because the departing gas is replaced by hydrogen falling back into the center from the top and bottom of the Galaxy. With further improvements in his radio telescope, Oort was able to describe the galactic center as a swiftly spinning disk equal in size and brilliance to five million suns and composed of single hydrogen atoms and paired hydrogen and oxygen atoms. The outer periphery is jagged, with the material just beyond the edge rotating slowly and that just inside the edge moving turbulently. He observed two spiral arms moving out from the core at a rapid speed, corroborating his theory of a massive explosion within the disk millions of years ago.

Turning his attention to the vast reaches of intergalactic space through which our Galaxy travels by itself or in a cluster of galaxies, Oort observed a corona of hydrogen apparently limitless in size encircling the Galaxy. Because the hydrogen clouds appeared to be densest above the Galaxy, he theorized that the Galaxy was following an upward motion and absorbing the gas in its path. He also suggested that some hydrogen clouds move toward the Galaxy in a direction opposite to those racing outward. The inflow of hydrogen, he concluded, could double the Galaxy's content every three billion years and change its shape by causing the spiral projecting arms to shrink.

Between 1922 and 1966 eighteen papers by Oort were published in the bulletins of the Astronomical Institute of the Netherlands. Jan Oort has published "Some Problems Concerning the Structure and Dynamics of the Galactic System and the Elliptical Nebulae NGc 3115 and 4494," in the *Astrophysical Journal* (No. 91, 1940). Oort was general secretary of the International Astronomical Union from 1935 to 1948 and president from 1958 to 1961, and he has served as president of the Netherlands Foundation for Radio Astronomy since 1949. In 1966 Columbia University awarded Oort the Vetlesen Prize, established by the G. Unger Vetlesen Foundation in 1960 to supplement the Nobel Prize, which has never gone to an astronomer. His other honors include the Bruce Gold Medal (1942), the Gold Medal of the Royal Astronomical Society (1946), and many honorary degrees.

Jan Hendrik Oort married Johanna Maria Graadt van Roggen, on May 24, 1927. They have three children: Coenraad, Marijke, and Abraham. In the little time that Oort spares from his work he enjoys hiking, skating, rowboating, and reading poetry. The astronomer is tall, lean, and courtly, with a friendly, genial manner. Associates paraphrased by Walter Sullivan in the New York *Times* (October 19, 1966) described him as "deeply esthetic . . . , gentle in demeanor, but with 'a will of iron.' "

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ORR, BOBBY

Mar. 20, 1948- Professional hockey player
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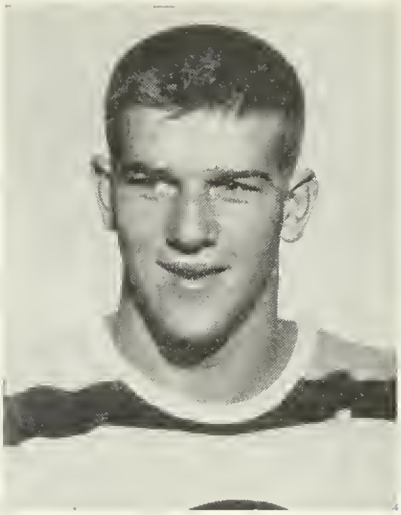
The superstar of the Boston Bruins of the National Hockey League is the electrically swift defenseman Bobby Orr, of whom Harry Howell of the New York Rangers, echoing a sentiment common among NHL players, has said: "Only one great hockey player comes along every ten to twenty years, and Orr is that man for these ten years." Orr, with the Bruins since 1966, when he was eighteen, has in three seasons of play tallied forty-five goals and ninety-one assists for a total of 136 points—a high figure for a defense player (as opposed to a forward) and especially for one who has lost much game time through injuries. The physically fearless Orr, considered the best all-around player in hockey today, has been an NHL All Star three times and has won the Norris Trophy as the NHL's outstanding defenseman twice.



BOBBY ORR

Robert Orr was born on March 20, 1948 in Parry Sound, Ontario, Canada to Doug Orr, a packer of explosives for Canadian Industries, Ltd., and Arva Orr. He has two older siblings, Ron and Patricia, and two younger, Doug and Penny. Like most of his colleagues in the NHL, Orr never graduated from high school. A skater from the age of four, he was discovered by Bruin scouts when he was playing with a bantam league team at the age of twelve.

When Orr was fourteen the Bruins signed him to a junior amateur contract and assigned him to the Oshasawa Generals in the Junior A division of the Ontario Hockey Association. Although four or five years younger than the other players and not yet fully developed physically—he weighed only 125 pounds when he joined the Generals—Orr controlled the puck and virtually ran the game whenever he was on the ice. His scoring was extraordinary, especially for a defenseman: thirty goals in his first season; thirty-four in his second; thirty-four again in his third; and a record thirty-seven in his last season as a junior.

The annual win-loss records of the Boston Bruins in the early and mid-1960's were consistently bad. When Orr reached the age of eighteen—and, with it, professional eligibility—the club, desperate for a star who might lift them out of the doldrums, lost no time in calling Orr to Boston. After protracted negotiations with attorney Alan Eagleson (who has handled Orr's business and financial affairs ever since), the Bruins gave Orr a two-year, $41,000 contract, the most lucrative rookie agreement in the history of the NHL.

Despite Orr's youth, his fledgling status, and his shy temperament, the other Bruins immediately looked to him for leadership. "As soon as the players get on the ice, right away they're looking for Orr," an opponent observed, and "Take it, Bobby, take it" became a familiar shout on the rink in Boston Garden. Although sidelined for nine games with a knee injury, Orr scored thirteen goals and assisted in the scoring of twenty-eight others for a total of forty-one points in his initial season with the Bruins. He won the NHL's Calder Memorial Trophy as rookie of the year, the Boston sportswriters' and sportscasters' vote as the Bruins' most valuable player, and a berth on the NHL's All Star second team. But Orr's leadership was not yet seasoned enough to lift the team as a whole. The Bruins finished last in the NHL's Eastern Division, sixteen points behind fifth-place Detroit. Hockey fans, however were taking renewed interest in the Boston team, and attendance at Bruin games increased by 41,000 during the 1966-67 season.

Orr was more poised and self-confident as team leader in 1967-68, and the Bruins—strengthened by the acquisition of Phil Esposito, Fred Stanfield, and Ken Hodge from the Chicago Black Hawks—took first place in the standings early in the season. But in mid-season Orr sustained another knee injury and had to undergo surgery. With its sparkplug on the bench for most of the second half of the campaign, the team slumped and ended the season with a 37-27 win-loss record. But its third-place finish nevertheless brought it into the Stanley Cup playoffs for the first time in a decade. (The Bruins were stopped in the first round of the playoffs by Montreal.) For his performance in the 1966-67 season—when his record was eleven goals and twenty assists—Orr was awarded the Norris Trophy and named to the All Star first team.

In 1968-69 Orr paced the Bruins to a second-place finish in the Eastern Division, and in the Stanley Cup playoffs the Bruins defeated the Toronto Maple Leafs before being stopped by the Montreal Canadiens. During regular season play Orr scored twenty-one goals, an NHL record for a defenseman. In addition, he made forty-three assists, bringing his total of points for the season to sixty-four, also a record. For the second time, he was named to the All Star first team.

Blond-haired Bobby Orr is, at five feet eleven and 175 pounds, lighter than the average defenseman. For what he lacks in heft, however, he more than makes up in finesse, toughness, and daring. In the 1968-69 season he accumulated 133 minutes in penalties, among the highest in the league. Tested by some of the league's roughest players, he has never taken a backward step. "When we see blood or one of our guys getting hurt digging out the puck," he has said, "we're in that corner like a bunch of animals." Off the ice, Orr is quiet-mannered, polite, neatly groomed, conservative in dress, and patient with fans demanding his autograph.

For vacations and rests, Orr retreats to the small Massachusetts town of Little Nahant, where he spends his time fishing. In 1968 Orr signed a three-year, $250,000 contract with the Bruins, and in 1969 his earnings after taxes were estimated by one source at $60,000. The estimate did not include the money that he makes from his business ventures, which include a car wash, a hockey school, and an Ontario land-development company.

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PACKARD, DAVID

Sept. 7, 1912- United States Deputy Secretary of Defense; businessman
Address: b. The Pentagon, Washington, D.C. 20301; h. 3220 Nebraska Ave., N.W., 20016

In taking office in January 1969 as Deputy Secretary of Defense, David Packard assumed managerial direction of the United States's gigantic military enterprise, which spends some $80 billion a year. Defense Secretary Melvin R. Laird had chosen Packard as his deputy partly because he saw the urgent need for a topflight administrator at the Pentagon. A self-made multimillionaire industrialist from California, Packard was the cofounder in 1939, with William R. Hewlett, of the pioneering electronics firm Hewlett-Packard Company, which has become a world leader in the design and manufacture of electronic measurement equipment. Since that company, of which Packard was chairman and chief executive officer, makes sales of about $100,000,000 annually in government and defense-related contracts, his appointment stirred up controversy over potential conflict of interest. To avoid that conflict he placed his Hewlett-Packard stock, worth about $300,000,000, in charitable trust. His first major assignment in Washington was to direct a study of the entire defense posture of the country for possible reassessment by the Republican Administration of President Richard Nixon.

The son of a Midwest lawyer, David Packard was born on September 7, 1912 in Pueblo, Colorado to Sperry Sidney and Ella Lorna (Graber) Packard. He grew up in comfortable circumstances in Pueblo, where he attended public schools, graduating from Centennial High School in 1930. He then enrolled in Stanford University in Palo Alto, California to major in electrical engineering. In his freshman year he set records in track. Later he became a varsity letterman in both football and basketball and served as president of his social fraternity, Alpha Delta Phi. He was elected to both Phi Beta Kappa and Sigma Xi and was awarded his B.A. degree in 1934.

After some months of graduate study at the University of Colorado, Packard took a job in 1935 in the vacuum tube engineering department of General Electric Company in Schenectady, New York. Then at the end of three years he made what many considered at the time to be a rash move, in view of the continuing Depression. He returned to Stanford University on a fellowship and in 1939 obtained a degree in electrical engineering. In the meantime, he renewed his friendship with a college classmate, William R. Hewlett, also an electrical engineering student. They began tinkering in the Packard garage, where they set up a workshop with a capital of $538. Their first equipment was a second-hand Sears press. In a short time they had invented a weight-reducing machine, an electronic harmonica tuner, and a bowling alley foul-line indicator. They made their first commercial sale in 1939 when Walt Disney ordered eight audio-oscillators at $71.50 each for the sound track of *Fantasia*.

In the first year the partnership of Hewlett and Packard grossed $5,369, with a net profit of $1,653.

The profit was put back into the business, a procedure followed for the next thirty years. They were careful to develop their growing plant near Stanford, believing that proximity to a university is essential to attracting the brightest graduates and to keeping up with the most recent research. Their modern plant was one of the first to be built on land set aside by Stanford for business use. Professor Frederick E. Terman, who had influenced Packard and Hewlett as students and as young entrepreneurs, is now a member of the firm's board. They decided early to concentrate on the one field of electronic measuring and test instruments and have since diversified only slightly by moving into the development of medical and chemical instruments. Hewlett was considered the "engineering brains" and Packard the "dynamic manager." When they incorporated the firm in 1947, Packard became president. From 1964 until his Pentagon appointment he served as chairman of the board and chief executive officer, and Hewlett served as president.

During the thirty years of its existence Hewlett-Packard has grown to be the world's largest producer of electronic measuring devices, comprising seventeen manufacturing divisions and 160 sales offices, some as far away as Japan and Germany. At the end of 1968 the company had 13,430 workers handling a line of 2,163 different products, which included heart-monitoring equipment and atomic clocks for the Apollo spacecraft. Its sales had grown to over $280,000,000 a year, and profits during the fiscal year ending in October 1968 had reached $20,600,000. Because of a conservative policy on borrowing throughout its expansion, the firm has an unusually low corporate debt.

For as long as possible Packard tried to retain a small-company atmosphere at Palo Alto. As reported in the New York *Post* (January 7, 1969), his employees gave him a degree of MBWA. "Master by Wandering Around." His emphasis on high employee morale and fringe benefits has resulted in a personnel turnover rate of only 1 percent. Each of the more than 2,000 instruments manufactured by Hewlett-Packard involves competition with many small firms, and thus each division operates autonomously like a small company. That autonomy is in line with what Packard has called "management by objective, rather than by directive." His purpose, he has explained, was to encourage employees to work toward a common goal "not by using a tight military-type operation, but rather by having over-all objectives which are clearly stated and agreed to, and by having a wide latitude of freedom for individual people to work toward those goals in ways they determine best for their own areas of responsibility" (quoted in the New York *Times*, January 17, 1966).

Because of his business expertise Packard was named to the boards of Crocker-Citizens National Bank, National Airlines, General Dynamics Corporation, United States Steel Corporation, Equitable Life Insurance of America, and other organizations. In 1966 he served as vice-chairman of the Business Council, a prestigious group of businessmen who meet with high government officials to discuss policy. The following year he joined a group of business leaders who formed the Emergency Committee for American Trade to oppose a protectionist drive in Congress.

DAVID PACKARD

Like several other Nixon appointees, such as David M. Kennedy and Robert H. Finch, Packard believes that the business community should help deal with urban problems. He has been a leader of the Stanford Mid-Peninsula Urban Coalition in its efforts to improve ghetto conditions. He has started training programs for the hard-core unemployed blacks and Mexican-Americans and has used his company's resources to help the black community in East Palo Alto to launch and operate its own electronic manufacturing business. Because of his firm's defense contracts and his directorship at General Dynamics, Packard has been a target of student protest. He is also, however, one of the few industrialists who have actually confronted the students, and on occasion he has served as a link between protesting students and the board of trustees of Stanford.

When President-elect Richard M. Nixon chose Republican Senator Melvin R. Laird from Wisconsin to be his Secretary of Defense in December 1968, he selected an expert in defense affairs and a skillful politician. In deciding upon his deputy, Laird looked for someone with administrative skills to complement his own areas of competence. After consulting many business and civic leaders, he found Packard's name "at the head of the list." Packard, who had supported New York Governor Nelson A. Rockefeller for the Republican nomination in the summer of 1968, has been called a "liberal Republican" in the press. His service in public office was limited to chairmanship of the Palo Alto School Board from 1948 to 1956, but his contributions to the Republican Party were substantial.

The announcement in late December 1968 of the nomination of Packard as Laird's deputy touched off considerable protest that he personified the giant military-industrial complex in America and would represent that interest in a federal office. Adam Yarmolinsky discussed the issue of "conflict of attitude" in the Washington *Post* (January 24, 1969), observing, "Men who have made a career in defense industry are likely to be less sensitive to controlling the expansionist tendencies of the establishment." It was, however, the issue of "conflict of interest" that offered the greater threat to Congressional approval of the appointment. The conflict was seen to exist between Packard's holdings in Hewlett-Packard, which does about $100,000,000 worth of defense-related business a year, and his role as an administrator of government contracts with business.

According to precedent, a government official dealing with a firm in which he has an interest must declare it and remove himself from the transaction. The Senate Armed Services Committee also requires that nominees divest themselves of stocks in companies operating in their area of responsibility or grossing $10,000 or more a year in military contracts. Packard resigned his positions at Hewlett-Packard and also cut his ties with other companies engaged in business with the government. His case, however, was complicated by the fact that he owned about 30 percent of the outstanding shares in Hewlett-Packard, worth about $289,000,000 on the market. To place the shares on the open market, as he pointed out, "would have a very deleterious effect upon the company and the public stockholders."

Packard's solution was to put his stock in a trust fund, with all dividends and any capital increase going to designated charities. The stock itself would return to Packard once his government service was concluded. The Armed Services Committee after a two-hour debate accepted the proposed arrangement, with the stipulation that the trustees be selected from outside the company. Packard agreed and later named the Bank of America to control and vote his stock. Senator Albert Gore was the lone dissenter, fearing that "public confidence in the Pentagon [would] be shaken" and that the arrangement was merely a bookkeeping device. Those Senators who supported Packard's appointment argued that the country should not be prevented from using the best talent available because of possible conflict of interest. Others noted that a man of Packard's wealth had little to gain by favoritism and that his integrity was a better insurance for the country than the sale of his stock. On January 24, 1969, the day after Senate confirmation of his nomination, he was sworn into office by Secretary Laird. He exchanged an annual income of nearly $1,000,000 for a government salary of $30,000.

One of Deputy Secretary Packard's first assignments was to direct a review of United States defense policy for the Republican Administration. Since World War II the United States had pursued a policy of helping to protect almost any country threatened with Communist attack. The problems of the Vietnam war, however, had raised questions about the advisability of collective defense. Packard's study was regarded by some observers as a possible prelude to a basic reappraisal of overall strategy. On the extremely controversial issue of the Sentinel antiballistic-missile system, which had been proposed by Johnson, Laird and Packard indicated in a press conference in February 1969 that the Defense Department would endorse its construction, but would revise some of the deployment plans inherited from the Democratic Administration. Packard headed a special ABM review that resulted in Nixon's approving a modified, limited system known as the Safeguard ABM system. In March 1969 Packard was among the Pentagon officials who testified at the hearings of the Senate Armed Services Committee in support of Safeguard. Emphasizing the defensive nature of the system, he maintained that the USSR was developing a "strike-first capability" against the United States and that the construction of Safeguard was vital to the protection of the American Minuteman missile force.

Some years ago, in discussing the elements of good administration, Packard mentioned such requirements as an appreciation of the human side of management and a grasp of organization structure and then spoke of a crucial "fourth dimension." "It can best be described as the strong-minded man," he said, as quoted in *Business Week* (January 11, 1969). ". . . somehow he brings out the best in his people and his organization, and he brings out performances beyond the call of duty. He can do it, whatever his assignment." Packard's career would suggest that he himself possesses that quality in abundance. His administrative gifts prompted Joseph Alsop, in his column of January 15, 1969 to compare him to former Secretary of Defense Robert S. McNamara: "Those who know him are close to unanimous that he is a man of Robert McNamara's general stripe, well-equipped to maintain and continue the great McNamara reforms in the Defense Department."

In activities related to his entrepreneurial interests Packard has served on the international advisory committee of the Chase Manhattan Bank and as a director of the California State Chamber of Commerce and the Committee for Economic Development. He has been a trustee of Colorado College and Stanford University, a member of the advisory board of the Hoover Institute at Stanford, and a director of the Stanford Research Institute, National Merit Scholarship Corporation, and Universities Research Association. Professional organizations to which he belongs include the American Management Association and the Instrument Society of America. He is a fellow of the Institute of Electrical and Electronic Engineers. Among his clubs in San Francisco are the Pacific Union, Commonwealth, Bohemian, and Engineers, and he is also a member of the Links Club in New York. In 1958 he was presented with a silver anniversary All-America Award from *Sports Illustrated* magazine. His other honors include doctorates from the University of California and Colorado College.

David Packard married Lucile Laura Salter, also a Stanford graduate, on April 8, 1938. They have three daughters, Nancy Ann (Mrs. Robin Burnett), Susan, and Julie Elizabeth, and a son, David Woodley Packard, who teaches at the University of California at Los Angeles as a professor of humanities. A rugged outdoorsman who stands six feet four inches tall and weighs 250 pounds. Packard enjoys hunting, fishing, and ranching. He and Hewlett are joint owners of a 20,000-acre cattle ranch near San Jose where he sometimes spends weekends working at cattle-raising. Socially unpretentious, he has not let his head be turned by his rank among the wealthiest men of the country. The impression of one of his colleagues is quoted in a profile in the New York *Times* (December 31, 1968): "He is a contemporary man, capable of flexibility and change. He doesn't try to pack everything into an ideological box."

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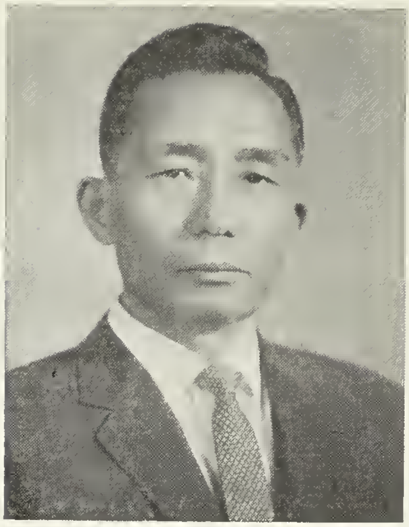
PARK, CHUNG HEE

Sept. 30, 1917- President of the Republic of Korea
Address: b. Blue House, Seoul, Republic of Korea; h. 2 Chang Chun-Dong, Choong-Ku, Seoul, Republic of Korea

Under the leadership of President Chung Hee Park the Republic of Korea, once known as the Hermit Kingdom of Asia, is today one of the most progressive Far East nations. Park, a former general who took over the reins of the South Korean government from Premier John M. Chang in 1961, when the country was on the brink of chaos, has stressed economic progress along with military preparedness as the key to his administration. His program for national modernization, which has tried to "build while battling, and battle while building," has resulted in South Korea's experiencing an unprecedented economic growth at the same time that its armies are at their strongest in history.

In contrast to his predecessor President Syngman Rhee, who belonged to the aristocracy, Chung Hee Park was born into a humble rural family, in Sangmo-ri, Kyongsang-pukdo province, in southeastern Korea on September 30, 1917. He was the youngest of the seven children of Pak Sung Bin, a farmer, and Pak (Paik) Nam Ee. His given names, Chung Hee, mean "brilliant straightforwardness." (In the early 1960's he changed the spelling of his family name to Park, and following the custom of certain other prominent Koreans who are in frequent contact with Westerners, placed it last so that it would not be mistaken for his given name.) The family home was a mud-walled, thatch-roofed house, one of about ninety in the village of Sangmo-ri.

At the local grammar school, a so-called "common school," Park's studiousness earned him a recommendation to the Taegu Normal School, which trained teachers for the common schools. He graduated in 1937 and for the next three years taught at Mungyang Primary School in his home province. In 1940, because he had always dreamed of a military career and because he saw an opportunity for a free education, Park entered the Japanese-administered Manchukuo Military Academy. (Japan had occupied Korea during the Russo-Japanese War, forcibly annexed it as Chosen in 1910, and retained control until after World War II.) Though he was often ill-treated by his Japanese classmates because he was Korean, Park proved to be an outstanding student whose intelligence impressed his teachers. He graduated from the academy in 1942 at the head of his class and enrolled in the advanced course at the Japanese Imperial Military Academy, from which he graduated two years later.



GEN. CHUNG HEE PARK

During World War II Park served as a lieutenant with the Japanese forces in Manchuria, the Kwantung Army. With the liberation of Korea from the Japanese in August 1945, he returned to his homeland jubilant, but found it divided and near chaos. The young officer, who had developed what he termed a "national conscience" while attending the Japanese military schools, enrolled in the newly founded Korean Military Academy to help strengthen the country. He was commissioned a captain in the Korean army in December 1946 after completing the course within a year.

Little is known publicly about Park's military career before 1953. Newspaper reports, however, assert that he was court-martialed on a charge of collaborating with the Communists in the Yous-Sunchon rebellion of October 1948, but was spared from death by the pleas of his fellow officers and given a dishonorable discharge. According to the New York *Times* (February 13, 1968), Park has been quoted as saying that all he did was to hide briefly some friends of a leftist brother. In any event, Park, who has since acquired a reputation as an uncompromising anti-Communist, was recalled to military duty as a major when troops from

North Korea invaded South Korea in June 1950, touching off the Korean war. During the war he served in division operations and earned promotions regularly. By 1953, after having been cited many times for meritorious service, he had attained the rank of brigadier general.

His Korean war associates remember General Park as a man of rigid personal discipline and solemn, military bearing who was always on the move, usually by jeep, with a guard of ten or more soldiers. He rarely wore civilian clothes, they recall, and habitually pulled his long-brimmed cap down over his forehead to meet the top of his dark sunglasses. He was, reportedly, one of the few Koreans to whom the United States officers did not give an American nickname.

In 1953, after the armistice, Park visited the United States, where for six months he attended the United States Army Artillery School at Fort Sill, Oklahoma. Absorbed in his studies, he took almost no part in social life and made few friends among his American colleagues. Park returned to his homeland in 1954 and was named commander of the Artillery School and concurrently commandant of Artillery for the Republic of Korea (ROK) Army. The following year he was given command of the 5th ROK Infantry Division. A year or so later he entered the Command and General Staff College.

After completing the course, Park served in 1957 as deputy commanding general of the Sixth ROK Corps and as commanding general of the 7th Infantry Division. He was appointed chief of staff of the First ROK Army in 1958 upon being promoted to major general, and the following year was named commanding general of the 6th Military District Command. During 1960 Park served in several successive assignments, as commanding general of the Logistics Base Command, commanding general of the 1st Military District Command, deputy chief of staff for operations at ROK Army Headquarters, and finally deputy commanding general of the Second ROK Army.

Student demonstrations, triggered by the alleged rigging of the presidential elections of March 1960, forced the resignation of Syngman Rhee, who had served as president since South Korea proclaimed itself the Republic of Korea in 1948. His government was replaced by one headed by Dr. John M. Chang as premier. Chang's administration, although backed by the United States, was ineffective and strife-torn. The young republic verged on collapse as a result of Chang's failure to stem corruption and stabilize the economy. On May 16, 1961 a group of military leaders, led by Park, seized control of the government in a bloodless coup. The ruling twenty-eight member military junta called itself the Supreme Council for National Reconstruction and named Lieutenant General Chang Do Young as chairman. Although Park had been the acknowledged mastermind behind the take-over, he was willing to accept second place, as vice-chairman of the council. In July, however, when Chang Do Young was ousted for attempting to "sabotage the revolution," Park moved up to the chairmanship.

Park, who was promoted to lieutenant general in August 1961 and to full general the following November, explained that the coup was necessary to "revive the freedoms and rights of the people and this nation." Promising to hold a general election by the summer of 1963, he declared that the military take-over was "a necessary evil to save big things at the sacrifice of small things." Park immediately instituted a series of social and economic reforms, aimed at putting the country back on its feet. Chief among his programs was a five-year economic plan, which he said was an absolute must if the country was to regain economic stability. On a visit to Washington, D.C. in November 1961 he met with top United States officials, including Secretary of State Dean Rusk and President John F. Kennedy. Besides obtaining United States aid for his economic program, he was able to explain the junta's overthrow of the pro-American Chang administration. A political observer commented editorially in the Washington *Post* (November 10, 1961), "There was much concern here when the junta . . . upset the government of [Premier] Chang last May. In the intervening months, however, General Park and his associates have demonstrated their sincere interest in the welfare of Korea and in the cause of the free world."

While permitting him to remain chairman of the Supreme Council, in March 1962 the junta appointed Park acting president in place of Yun Posun, and in June and July of that year he also held the premiership after Song Yo Chan resigned. In the year since the junta seized control, great strides had been made in rebuilding the economy and eliminating graft and corruption. On the anniversary of the take-over, Park declared: "The position of this country is now unshakable." Soon afterward the junta approved a new constitution calling for the election of a president and a National Assembly. In August 1963 General Park retired from the army in order to accept the nomination as the presidential candidate of the junta-backed Democratic Republican party in the election to be held in October. In a hotly contested race, described as the freest election in South Korean history, Park won by a narrow margin, getting only 156,026 votes more than his main rival, former President Yun Posun. Park received 4,702,640 votes to Yun's 4,546,614. In the National Assembly elections held the following month, Park's party scored a landslide victory.

The Third Republic of Korea was inaugurated in December 1963 with Park as his nation's fifth president. Pledging to work for responsible democracy and friendship with the free world, he started his four-year term with the formation of a pro-Western cabinet. Giving top priority to his economic plans, he devalued Korea's inflated currency and journeyed abroad to lure new investment to Korea with tax concessions and low-wage labor. In addition to visiting the United States, West Germany, Taiwan, and other countries, he pressed for talks with Japan to restore diplomatic and trade relations.

Japanese-Korean negotiations precipitated a crisis in 1964 when Korean student groups rioted throughout the country against normalizing relations with its former colonial ruler. To save the government, Park ordered martial law and sent troops to clamp down on the rioters. His refusal to abandon talks with Japan, however unpopular, led to a turning point in Korea's history. The resumption of diplomatic and trade relations in August 1965 opened a new era of neighborliness between the two countries.

Park ran for a second term as president in May 1967. He based his campaign for reelection on the economic advance and stability of government his administration had given the nation. His chief opponent again was former President Yun Posun. More than eleven million voters went to the polls and returned Park to office by a wide margin of 1,162,125 votes. In his second inaugural address President Park said that his nation's "three great common enemies" were "poverty, corruption, and Communism" and promised they would all come under fire during his term in office.

Among the significant contributions to Park's clear-cut victory in the 1967 election was the dramatic economic progress that had been made under his first five-year plan. In January 1967 he initiated his second five-year economic development plan, a year and a half ahead of the original schedule. The nation, formerly predominantly agricultural, now has thriving industries. Investments remain at a high rate and industry continues to expand rapidly. Projections have indicated that economic growth would reach a record level of 12 percent for 1968, that by 1971 South Korea would no longer need financial assistance from the United States, and that it would also be self-sufficient in food production by then.

A strong advocate of the United States position in Vietnam, Park has committed 47,000 Korean troops to South Vietnam, giving his country the third largest combat contingent there. He was a sponsor of and participant in the seven-nation Manila Summit Conference on Vietnam in 1966. When asked in 1966 what lessons South Korea could give to those trying to save South Vietnam, he replied: "The primary lesson to be learned is that our position must be based on the premise that force should always be met with force in dealing with Communists." He asserted that his country's experiences at Panmunjom during the armistice of 1953 "attest to the futility of trying to negotiate with Communists without first securing your position of strength" (as quoted in the New York *World Journal Tribune*, November 20, 1966).

Convinced that a show of might is necessary to stop Communist aggression, President Park sought and received American military aid to strengthen and modernize the country's 600,000-man armed force and to mobilize a 2,500,000-man reserve force. He has said that the 50,000 United States Army troops stationed in South Korea and those in other Asian nations would be needed indefinitely if that part of the world is to resist a Communist take-over. In January 1968 a North Korean infiltration team, bent on assassinating President Park, got within a thousand yards of the presidential mansion before being stopped. Two days later the North Koreans seized the United States Navy intelligence ship *Pueblo* and its crew of eighty-three Americans. The provocations brought South Korea and North Korea to the brink of war when Park warned North Korea that his country would counterattack if hostile acts continued. A rift between the United States and South Korea developed over the incidents when the United States opened secret talks with the North Koreans on the *Pueblo* crisis. The crisis was resolved, however, after Park reached agreement with United States Deputy Secretary of Defense Cyrus Vance on a joint program to counter North Korean aggressive moves.

Under the Korean constitution enacted after Park came into power, the president could serve no more than two four-year terms. In 1969, however, President Park threatened to resign if a constitutional amendment were not enacted, allowing him to succeed himself in 1971. After bitter debate in the National Assembly, Park's supporters approved the proposed amendment in a secret meeting held without the knowledge of the opposition. The following month, in October 1969, a national referendum on the issue gave Park a resounding 2-1 victory. In launching his campaign for the amendment, Park had said, "I have resolved to bear the cross upon my back once more for the nation, forsaking my own personal comforts."

Park has written several articles and books, including *Leadership: In the Midst of the Revolutionary Process* (1961), *People's Path to the Fulfillment of the Revolutionary Task: Direction of National Movement* (1961), *Our Nation's Path* (1962), and *The Country, the Revolution and I* (1963). Summarizing Park's political ideas, John Kie-chiang Oh pointed out in *Korea; Democracy on Trial* (1968), "In his conception of democracy, General Park shows strong evidences of preoccupation with economic equality. . . . [He] proclaims that unless economic equality is guaranteed 'by establishing a welfare state' in Korea, the Koreans 'will have to face another crisis'—possibly meaning another military revolution."

Chung Hee Park married Young Soo Yook, the daughter of a well-to-do farming family, on December 12, 1950. Park had been married twice before. His first marriage, at the age of sixteen, was dissolved after a short time. His second wife died after they had been married four years. He and his present wife have two daughters, Keun-hye and Keun-yong, and a son, Chi-man. Park also has a grown daughter from a previous marriage.

A taciturn man averse to personal publicity, President Park tends to shun ostentatious ceremony and elaborate social gatherings, preferring to relax with a drink in the company of former military associates. He has received many decorations, among them medals from the Republic of China and West Germany. Slight and wiry, he stands five feet four inches tall and weighs 140 pounds. In public he seems lacking in warmth and humor, but at home he is "an ordinary soft-hearted father," according to his wife. In his spare time he reads books on geography, history, and mathematics. He also likes to write lyric poetry for his wife, and when his children were younger he would amuse them by making humorous crayon drawings and by playing a bamboo flute. Another of his hobbies is calligraphy.

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PEI, I(EOH) M(ING) (pā)

Apr. 26, 1917- Architect

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In the construction boom that followed the Housing Act of 1949 and later housing legislation, the demand for urban redevelopment of social and aesthetic value created a need for architects like I. M. Pei, who is both a designer and a city planner and who can think not only in terms of one building but in terms of complexes, centers, and aggregates of buildings. Pei's designs range in scope from single structures such as the Earth Science Building at Massachusetts Institute of Technology to groups of buildings like the John F. Kennedy Memorial Library at Harvard and to impressive complexes like the Government Center in Boston. Brooklyn's Bedford-Stuyvesant renewal project is among the many redevelopments that he has helped to plan in American cities. His designs are seen in cities abroad, for example, in buildings on the campus of Tung Hai University in Tunghai, Formosa, a middle-income housing project in Jerusalem for members of the Israeli Parliament, and the United States Embassy building in Montevideo.

Ieoh Ming Pei was born on April 26, 1917 in Canton, China, the son of Tsu Yee Pei and his wife, the former Lien Kwun Chwong. While Pei was still a youngster, his father, a well-to-do bank executive who now lives in Hong Kong, moved his family to Shanghai, where Pei attended St. John's Middle School. In the early 1930's Shanghai was in the midst of a great building boom, which inspired Pei to seek a career as an architect. He later admitted that he did not really know what architecture meant, because in China at the time there was little differentiation between an architect, a construction man, and an engineer. Fortified by enthusiasm, nevertheless, Pei. went to the United States in 1935 to enroll in the University of Pennsylvania. However, when he discovered that architectural students were expected not only to design buildings but also to paint pictures of them, Pei, who had never drawn in his life, became dismayed. Feeling that he could not compete with the other students, he entered Massachusetts Institute of Technology as a student of architectural engineering. There he combined work in designing and engineering to obtain a Bachelor of Architecture degree in 1939.

The outbreak of World War II prevented Pei from carrying out his plans to return to China. After fulfilling architectural contracts in Boston, New York, and Los Angeles from 1939 to 1942, he volunteered his services to a unit of the National Defense Research Committee working out of Princeton. Considered an expert in Japanese construction, he was expected to decide the most efficient ways of burning down Japanese towns, an assignment immensely distasteful to him. After the war, when he had difficulty in finding architectural commissions, Pei taught from 1945 to 1948 at Harvard University as an assistant professor in the Graduate School of Design. Also a student at Harvard, he was awarded his Master of Architecture degree in 1946.

Because of the originality of his designs, Pei was recommended to William Zeckendorf, a realty tycoon who was quick to see in Pei the architect he needed for his elaborately conceived urban projects. Pei joined Zeckendorf's firm of Webb & Knapp as director of the architectural division in 1948. His first assignment was the remodeling of Zeckendorf's executive offices on Madison Avenue in New York City. By the end of 1949 Pei had on his drawing board the Helix, a design for a spiral apartment house with apartments at staggered levels spread out to the periphery of the building from a utilities core. Zeckendorf intended the Helix for an apartment in San Francisco. It was never built, but Pei's system is of considerable architectural interest.

Before long, through his association with Zeckendorf, Pei was well on his way to becoming a leading expert in urban multistory designing and city planning. The mutual respect between the architect and his employer-patron made the collaboration one of the most productive in urban development, exemplifying a pioneer movement that sought to break up the old gridiron patterns characteristic of American cities. Pei felt that Zeckendorf's understanding of land values and population trends was invaluable in urban building, while Zeckendorf's acceptance of his designer's undogmatic but disciplined approach led to the creation of such architectural landmarks as the Mile High Center in Denver, the Place Ville-Marie in Montreal, the Kips Bay Plaza apartments in Manhattan, and the Roosevelt Field Shopping Center in Long Island, as well as projects in Honolulu, Washington, Pittsburgh, and Chicago.

In 1955 Pei left Webb & Knapp to form I.M. Pei & Associates, which a few years later became I.M. Pei & Partners and which numbered among its foremost clients Zeckendorf himself. In striking out on his own, Pei continued to express his ideas in unconventional designs, but succeeded in avoiding the bizarre. His Luce Memorial Chapel in Taiwan is a graceful building with typhoon-resistant walls of delicate Formosan tiles on the outside and exposed concrete on the inside. His National Center for Atmospheric Research in Boulder, Colorado is a spectacular citadel of chiseled cylinders and towers, bushhammered in red concrete and blending with the 600-foot-high Table Mountain of the background. Equally impressive is Pei's design for the Everson Museum of Art in Syracuse, New York, which is actually four buildings of different sizes and levels joined by a system of bridges that permit the visitor to move from one to the other.

A pentagonal control tower that Pei designed for the Federal Aviation Agency has been installed in at least twenty-five American airports. In a 1960 architectural competition held by the Port of New York Authority, he was chosen to design a multimillion dollar terminal to be shared by National Airlines and two other airlines. His three-unit structure, a masterful application of aesthetic and practical principles, was completed at the John F. Kennedy Airport about seven years later. The Kennedy family and a jury of architects selected Pei in December 1964 to design the John F. Kennedy Memorial Library at Harvard University. Commenting on the choice, Jacqueline Kennedy acknowledged that it may have seemed "a little unorthodox." All the architects considered were excellent, she remarked, "But Pei! He loves things to be beautiful. People say, why don't you find someone more established? We feel that Pei's best work, as John Kennedy's was in 1960, is yet to come" (quoted by Arthur Herzog in the New York *Times Magazine*, March 14, 1965).

Although Pei owes most of his fame to his designs of public buildings, his major concern has been urban renewal. His dreams of combining architectural beauty with the requirements of large-scale moderate-rent housing have been realized in such projects as the University Plaza apartment buildings of glass and concrete, located south of New York University in Manhattan, the tower apartments of the Society Hill rehabilitation in Philadelphia, the Erieview Plaza in Cleveland's 163-acre Erieview One, and the Hyde Park renewal in Chicago.

Pei's approach to low-and moderate-rent housing is commonsensical. His designs are economical but attractive, and he sees no need to emulate high-rent edifices by providing for balconies. He thinks that balconies are a waste of money and space except to the wealthy, since living space in the New York area is most needed within the home and not outside. His attitude persuaded the Federal Housing Authority to count outside balconies as only quarter-rooms when fixing mortgage allowances. That decision stepped up their elimination from economical apartment designs. For reasons of economy as well as aesthetics, Pei insists that the finished product be the end result of an alliance between architect, decorator, and furniture designer. As an example of the need for cooperation, he once described a low-rent development he had worked on in which the cost of the décor was more per unit than the cost of construction.

As early as March 1953 Pei had drawn up a plan for the South West redevelopment in Washington, D.C. Wolf Von Eckardt described it in *Américas* (June 1965) as "a dramatic and dazzling proposal [that] would have created an entire new town within the city." But "the bureaucratic planners" botched Pei's general concept. His designs for L'Enfant Plaza, an office and shopping center, did prevail, however. When the plaza was officially opened in the fall of 1968, Von Eckardt hailed it in the Washington *Post* (November 16, 1968) as "a triumph" and "as a work of truly magnificent urban architecture."

I. M. PEI

All of Pei's urban designs incorporate his own untraditional interpretation of what a city should be. In a chapter contributed to Harry S. Ransom's book *The People's Architects* (Univ. of Chicago Press, 1964), Pei described a city not as a cluster of buildings but as space enclosed and defined by buildings. In a well-designed city movement is enhanced by space; in a poorly designed city it is inhibited by space. Pei feels that urban spaces—namely parks, lakes, squares, and rivers—succeed only when their existence rests on social, economic, and political realities. In his opinion, it is the absence of those relationships that imposes on American cities the same gridiron pattern.

The commissions on which Pei and his staff have been engaged recently are notable for their diversity. They include designs for a high school, housing, and park complex at the site of the Ruppert Brewery in Manhattan; a Christian Science Church Center in Boston; and a library and civic plaza in Columbus, Indiana. Among Pei's most challenging commissions is the revamping of the Bedford-Stuyvesant area in Brooklyn, one of the most unsightly ghettos in America. Present plans for that area include the shutting off of vehicular traffic from many sections and the setting up of interlocking paths and parks to surround community centers that include small schools, day-care centers, and libraries, most of which will be run by members of the community themselves.

To I.M. Pei & Partners, also, has been entrusted the planning of the projected expansion of Columbia University, which presents an extremely ticklish problem in view of the recent turmoil that has met the university's attempts at expansion. The announcement of Pei's appointment in November 1968 was favorably received in the press partly because of his reputation as a man with a social conscience. In working out a long-term master plan Pei intends to consult with Harlem community groups and to combine the needs of that community with those of the university.

A wholly different set of problems confronts Pei as the designer of an addition to Washington's National Gallery of Art. His assignment is considered especially difficult because the new structure, a center for study in the visual arts, must harmonize with the older Graeco-Roman building, must have a monumentality of its own, and must function as the working part of the museum. Pei owes his commission in part to his earlier success in adding a wing to the Des Moines Art Center, which had been designed by Eliel Saarinen.

It is difficult to find published negative criticism of Pei's work, as Arthur Herzog pointed out in his New York *Times Magazine* article. At most, his opponents describe his work as too intellectual and austere. On the other hand, those very characteristics have gained him the respect and admiration of many of his colleagues who have praised his work as rational, graceful, and elegant and as classical in form though contemporary in method. His designs invariably incorporate beauty and common sense and relate sympathetically to the background whether it is natural landscape or neighboring buildings.

Pei's honors include the Arnold Brunner Award of the National Institute of Arts and Letters in 1961, the People's Architect Award of Rice University in 1963, and the Medal of Honor of the New York chapter of the American Institute of Architecture in 1963. The American Institute of Architects, of which he is a fellow, also presented him an award for NYU's University Plaza in 1967. Pei belongs to the American Academy of Arts and Science, the National Institute of Arts and Letters, and the Urban Design Council. He is also an academician of the National Academy of Design, a trustee of the American Federation of Arts, and a member of the council of the Harvard Graduate Society for Advanced Study and Research.

On June 20, 1942 I. M. Pei married Eileen Loo, who is also from China. They both became naturalized citizens of the United States in 1954. They have three sons, T'ing Chung, Chien Chung, and Li Chung and a daughter, Liane. Pei, who is familiarly called I.M., is a slightly built, modest, unpretentious man whose usually impassive features readily light up in a warm smile when he is pleased. His reputation for honesty and simplicity applies to both his work and personality. The Peis have an apartment in New York, but often spend their weekends in Westchester at a country home that Pei built. On weekends that they stay in New York they often tour the art galleries. Pei owns a large collection of sculpture, matched in size by his collection of house plants that he himself carefully tends.

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PEMBERTON, JOHN DE J(ARNETTE), JR.

Apr. 21, 1919- Lawyer; organization official
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The executive director of the American Civil Liberties Union, the half-century-old nongovernmental watchdog of the Bill of Rights, is John de J. Pemberton Jr. A lawyer active in the ACLU since the early 1950's, Pemberton came to his present post in 1962. Under his direction the organization has doubled its membership (now 130,000) and more than tripled its budget (now $2,250,000). Sixty percent of the budget goes to forty-five affiliates in forty-two states, through which the ACLU is ever on the alert for infringements of or threats to freedom of inquiry and expression, due process under the law, and equality under the law. In legislatures across the country the organization is at any given moment lobbying for hundreds of civil-libertarian bills, from anti-censorship to right-to-counsel legislation. At the same time, in the courts, thirty-eight ACLU staff lawyers and 1,000 volunteer attorneys are working on as many cases, defending the rights guaranteed to citizens by federal and state constitutions.

"We're no longer satisfied to win a few test cases that establish a matter of principle," Pemberton said in an interview four years after he took over the direction of ACLU. "We're finding that we have to provide defense in depth—take a lot of cases at lower court levels—to make the principle work. As we've grown in membership, we've become much more aware of the number of violations of civil liberties." Giving search-and-seizures cases as an example, he elucidated: "We no longer think that because the Supreme Court says thus and so, the cop on the beat will behave that way. But if the cop knows that the citizen he meets in the street will be able to get a lawyer and go to court, then his behavior will change. . . . To protect the poor person or a colored person in his home, it's vital to have lawyers ready to take a large number of these cases in the lower courts." Completely nonpartisan, the ACLU has come to the legal aid of defendants ranging from Communist party members to George Lincoln Rockwell, from New Left rebels and draft resisters to policemen who belong to the John Birch Society.

A descendant of Captain de Jarnette, a French army officer who fought in the American Revolution, and of Richard Pemberton, who immigrated from England to the United States about the time of the Revolution, John de Jarnette Pemberton Jr. was born on April 21, 1919 to Dr. John de J. Pemberton Sr. and Anna (Hogeland) Pemberton. His place of birth was Rochester, Minnesota, where his father, now deceased, was a specialist in surgery of the thyroid gland at the Mayo Clinic for thirty-four years. Two of Pemberton's brothers, Albert and Henry, are surgeons. His third brother, Robert, is no longer living. He has a sister, Elizabeth Anne (Mrs. Bernard) Forscher. When Joseph Wershba of the New York *Post* (April 26, 1962) asked Pemberton why he chose a career in law rather than in medicine, he replied, "Well, my father always said I had an obstinate streak in me."

Pemberton attended Rochester public schools and Swarthmore (Pennsylvania) College, where he was managing editor of the campus weekly, the *Phoenix.* He received his B.A. degree at Swarthmore in 1940. Having what he later described as "some uncertain leanings toward pacifism then," he served with Quaker-sponsored American Field Service ambulance units in the Middle East and India during World War II. After the war, Pemberton, who had been raised an Episcopalian, became a member of the Society of Friends. "More of that same obstinateness," he explained to Joseph Wershba. "Just put it down to rebellion. I felt I had a right to a church of my own."

As a student at Harvard Law School, Pemberton served on the board of editors of the *Harvard Law Review* in 1946-47. After taking his LL.B. degree *cum laude* at Harvard, in 1947, he taught commercial and bankruptcy law at Duke University, from 1947 to 1950, and during his last year on the Duke faculty he served as associate editor of two Duke publications, *Law and Contemporary Problems* and the *Journal of Legal Education.* From 1950 to 1962 he practised law in Rochester as a member of the firm of Pemberton, Michaels, Bishop and Seeger, which handles estate, trust, corporation, labor, real estate, and tax cases. While in Rochester he served on the Minnesota advisory committee to the United States Civil Rights Commission and on the Minnesota Fair Employment Practices Commission.

"I first got interested in the ACLU in the early 1950's, when a close personal friend of mine became executive director of the Illinois organization," Pemberton recalled for Joseph Wershba in the New York *Post* interview. "I shared his experiences, then joined ACLU and got active." He served as chairman of the Minnesota branch of the American Civil Liberties Union from 1955 through 1958 and was a member of the branch's executive board until 1962. One of the civil-liberty suits on which he worked in Minnesota was that of a Swedisn American and his Indian wife who bought a cemetery lot but then were denied its full use on the ground that the cemetery was for Caucasians only. "We fought that case and won a state Supreme Court decision that the Indian wife had a right to be buried there," Pemberton recalled in the New York *Post* interview. On December 26, 1961 Ernest Angell, chairman of the board of directors of the ACLU, announced that Pemberton had been chosen to succeed Patrick M. Malin as executive director of the organization. Pemberton took office a little over three months later, on April 1, 1962.

The American Civil Liberties Union grew out of the Civil Liberties Bureau of the American Union against Militarism, an agency established to resist the internal security mania that prevailed in the United States during and after World War I, when the Sedition and Espionage acts were passed, conscientious objectors were routinely jailed, and federal agents invaded, without warrants, the homes of those suspected of anarchism or dangerous dissent. The ACLU formally came into being in 1920, chartered by the State of New York "to maintain throughout the United States and its possessions the rights of free speech, free press, free assemblage, and other civil rights, and to take all legitimate action in furtherance of such purposes."

JOHN DE J. PEMBERTON JR.

Among the founders of the ACLU were Jane Addams, Clarence Darrow, Helen Keller, Eugene V. Debs, Felix Frankfurter, and Roger Baldwin. Baldwin directed the ACLU for thirty years, until 1950, when he turned over its direction to Patrick M. Malin. During Baldwin's tenure the organization took extreme pains to build up a respectable image, but despite that preoccupation it established an impressive series of historic legal landmarks. Among the epochal test-case victories were the freeing of the Scottsboro boys (convicted of rape in Alabama on questionable evidence) after two decades of appeals; the anticensorship court order admitting James Joyce's then controversial novel *Ulysses* into the United States; and the reversal of the Supreme Court decision requiring Jehovah's Witnesses to salute the American flag in school.

"I acknowledge that I'm shaking in the big shoes I have to fill," Pemberton told Mary Hornaday of the *Christian Science Monitor* (April 24, 1962) shortly after he moved into the ACLU headquarters in Manhattan. He explained that the cause for which he was willing to leave a comfortable law practice was too important to shirk: "The struggle for freedom is a struggle for individual rights. I think that maintaining the ideals of liberty is central to the whole contest between the Western way of life and the Eastern challenge to it." The statement was reminiscent of Roger Baldwin's succinct "Unless we defend the rights of the sonsofbitches, we'll lose our own."

"Mr. Pemberton has stepped into the ACLU job at a busy time," Miss Hornaday wrote. "The union recently completed a six-month study of the free-speech rights of the military. . . . Soon it will be getting out a policy statement on censorship of obscene materials. It is involved in Louisiana 'sit-in' cases where CORE officials face 'criminal anarchy' charges and is planning action in five or six states to support the Supreme Court's recent malapportionment decision. In its 'frontier' folder the ACLU has some new ideas, including inquiry into what constitutes 'due process' in the case of persons committed to mental institutions and how to make sure that persons appearing before administrative agencies of the government—such as the federal trade commission—get a fair hearing."

The ACLU supported the five Long Island parents who opposed recitation of the Regents' prayer in public schools and who won from the United States Supreme Court in June 1962 a declaration that the prayer was unconstitutional. In the wake of that decision, Pemberton called on ACLU affiliates throughout the country to measure local school practices against the court's ruling. In July 1963 Pemberton took public issue with new Department of Defense rules against participation by members of the armed forces in demonstrations that might "constitute a breach of law and order," pointing out that "the rights of free speech and assembly . . . are not entirely forfeited by enlistment as a member of the military establishment."

Responding to a statement by officials of the American Broadcasting Company that ABC "does not make its facilities available to any known member of the Communist party for the dissemination of the Communist viewpoint," Pemberton in February 1964 sent letters to the three national radio-TV networks advising them that "automatic exclusion" of Communist spokesmen from the air violates the First Amendment as well as "a fundamental obligation of the networks to the public." At the Conference to Combat Obscenity, held in Washington, D.C. in March 1965, Pemberton argued against the conference's consensus that obscenity, unless checked, "will quickly lead to the moral and physical decay of our nation." As quoted in the Washington *Post* (March 24, 1965), he contended that obscene material was a reflection, not a cause, of the ethical vacuum left by the rejection of Victorian morality. "We must construct a new sexual morality, and how can we do that if we can't talk about it?" he asked, adding that censorship "just doesn't work" and that it "always spills over into the world of ideas."

In an article on Pemberton and the ACLU in the New York *Times Magazine* for June 19, 1966, Gertrude Samuels gave a sampling of the broad range of legal activity in which the ACLU was then involved: challenging the death penalty in Georgia and Texas; attacking the loyalty oath provision of the Medicare law; appealing the case of David Miller, a convicted draft-card burner, on the ground that Miller's act had been a "symbolic act" of free speech; attempting to bring about integration of juries in the Deep South; representing Staughton Lynd and Tom Hayden, two critics of the Vietnam war whose passports were revoked after they violated a Department of State ban on travel to Hanoi; and appealing the case of students in Richmond, Virginia who had been denied registration at a state school because of beards and long hair.

The most dramatic of the projects cited by Miss Samuels was "Operation Southern Justice," through which the Lawyers Constitutional Defense Committee of the ACLU had rallied the chief legal officers of various religious and civil rights organizations to the defense of Negroes and civil rights workers in the South. Working out of Jackson, Mississippi, Operation Southern Justice, with five full-time, paid lawyers and approximately 200 volunteer lawyers, had already handled some 3,000 criminal defense suits.

In January 1967, when Adam Clayton Powell, the controversial but duly elected Representative to Congress from Harlem in New York City, was deprived of his House seat and stripped of his House Education and Labor Committee chairmanship by vote of his colleagues, Pemberton headed a panel of ACLU officials that drew up a legal brief pointing out the unconstitutionality of the Congressional action. Also early in 1967, the ACLU stepped in to defend Stephen Radich, the owner of the Stephen Radich Gallery in Manhattan, who had been charged with violating the New York penal code for exhibiting an anti-Vietnam war sculpture by Marc Morrell in which the American flag was used with alleged disrespect. It was a major shift in policy when the national board of the ACLU on March 2, 1968 voted to defend persons indicted for counseling evasion of the military conscription laws.

Addressing himself to the problem of race defamation in a democracy, Pemberton in an article in the *New York Forum* (Spring 1968) concluded, "At heart the case for suppression assumes that the ideas to be suppressed will somehow go away if they are not spoken. All of history rebuts that assumption. . . . Race tensions are too serious to leave to law enforcement officers. Despite the enormous risks inherent in uninhibited speech about racial, ethnic, and religious groups, the risks inherent in suppressing such speech are ultimately much greater."

In articles in the Dickinson School of Law's *Bill of Particulars* (April 26, 1968) and *Current History* (July 1968), Pemberton defended the position of the selective conscientious objector, who is not necessarily against all war but who cannot in conscience fight in a particular war that he considers unjust. (Traditionally, the Selective Service System has recognized only absolute pacifists as conscientious objectors.) In the *Current History* article he wrote: "The man who feels deeply that participating in this war [the Vietnam war] would be wrong faces a cruel dilemma. To accept induction is to violate that which is most central to his being, to destroy his moral integrity. The alternatives most commonly considered are jail or exile. . . . The remaining alternative, . . . to carry the case up through the appeal procedures and the courts—may be harsh but it may be rewarding. The protester who appeals will be doing honorable battle for what ought to be his right—and for the rights of all others like him—in the great tradition of American freedom."

The total number of full-time, paid ACLU staff workers nationally is only about 100, but they are assisted by large numbers of volunteers from among the organization's membership. Most of the members are primarily financial supporters, who pay dues that range from under $10 to more than $100 annually. The most active of the ACLU affiliates is the New York Civil Liberties Union, which has its offices in the same building as the national headquarters. The New York affiliate handles, at any given time, about 100 cases, 10 percent of them in *amicus curiae* roles. The national ACLU has a non-lobbying, tax-exempt branch, the Roger Baldwin Foundation, which has an annual budget of $500,000 for legal aid and educational enterprises.

The ACLU affiliates are semi-autonomous, with national guidelines set by a board composed of seventy-seven members, most of whom are public figures either nationally or in their own communities. After two years of investigation and discussion, the national board in December 1968 voted to take a stand against "Federal and state laws applying criminal sanctions to the use and possession of marijuana" as "excessive and unconstitutional interventions into personal rights." In releasing the policy statement to the public, Pemberton commented: "As a matter of record, police and prosecutors have too often used these harsh criminal sanctions as a playground, prompting illegal search procedures, the breach of due process protections, and a ready rationale for harassment." Previously, on similar grounds, the board had voted in favor of liberalization of laws relating to abortion and to homosexual acts between consenting adults.

John de J. Pemberton Jr. and Lorraine Pruett were married in 1945 and divorced in 1968. They have five children: Ann Olivia, Sarah Frances, Caro Gray, Nancy Stewart, and James de Jarnette. Pemberton is a tall, pipe-smoking man with graying blond hair, a deep voice, and an easy-going manner that masks his ability to accomplish much work quickly and makes him a good mediator in disputes. He is a Republican because, as he has explained facetiously, he is interested in "minority groups."

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PERKINS, CHARLES (NELSON)

June 16, 1936- Australian civil rights activist; social welfare director

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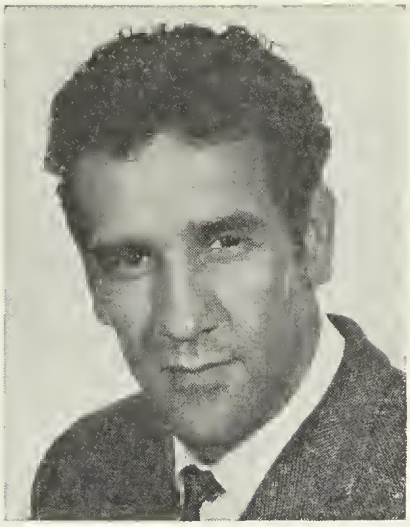
The Aborigines of Australia, long subjected to abuse and neglect, have as their most militant spokesman Charles Perkins, who has been called "Australia's Martin Luther King." A graduate of the University of Sydney, Perkins is the first person of Aboriginal descent to hold a university degree. In 1965 he came into prominence when he led a group of students on a "Freedom Ride" through New South Wales to protest the inequality to which Aborigines had been subjected. In addition to serving as manager of the Foundation for Aboriginal Affairs, a self-help organization based in Sydney, Perkins has been conducting a tireless campaign, through lecture tours and conferences, to improve the lot of his people.



CHARLES PERKINS

Compelled by the barrenness of the land to lead a primitive and nomadic existence, the Aborigines —who were said to have numbered about 300,000 when the first Europeans arrived in Australia in the late eighteenth century—were long treated by white settlers as a stone-age people who could not be integrated into modern civilization. Not until 1967, when a popular referendum transferred jurisdiction over them from the individual states to the federal government, did the outlook for the Aborigines begin to brighten. According to recent government estimates, some 122,000 Australians are one-fourth or more Aborigine, and about 45,000 of these are full-blooded Aborigines. Some 50,000 are wards of the government, living on reserves in the Northern Territory and in settlements on the outskirts of country towns in the south. About 30,000 are considered assimilated, but because of lack of opportunities, only a handful have achieved some degree of success.

Charles Nelson Perkins was born on June 16, 1936 at the Bungalow Compound, a government mission reserve some two miles from Alice Springs in Australia's Northern Territory, into a family of fifteen children. He is related to most of the Aboriginal people living between Adelaide and Darwin, and in western Queensland. His maternal grandmother was a full-blooded member of the Arunta tribe, and his parents were both half-castes. His mother, who had worked in copper mines and at cattle stations, and as a cook, scrubwoman, and laundress, now lives at Alice Springs on a government pension. Perkins spent the first six years of his life on the government reserve, living "in ignorant bliss," learning to swim and to ride donkeys, but also being made aware of World War II by periodic air raid drills.

At six, Perkins moved with his mother and brothers to Rainbow Town, an Aboriginal shantytown on the outskirts of Alice Springs, where they lived in a tin shack and subsisted on scraps that his mother brought home from her job in a restaurant. Reminiscing about that period, Perkins told Sam Lipski in an interview for the Australian news magazine the *Bulletin* (September 24, 1966): "Us kids weren't much help. We wanted to throw rocks and chase dogs, you know. Mum didn't know how to handle money. She would give me ten shillings to put in the bank. So I used to go and buy . . . ten shillings worth of cake. . . . Sometimes I was very hungry and cold." To lighten the family's burden, he went to live at St. Francis, a boys' home in Alice Springs run by the Church of England. There he met Father Smith, an Anglican priest, whom he recalls as one of the few adults who took a genuine interest in him during his childhood.

With the reluctant consent of his mother, Perkins, at nine, accompanied Father Smith to Adelaide, the capital of South Australia, to take advantage of the greater educational opportunities available to him there. Although he was impressed by the big city, it was there that he also first really encountered racial prejudice, and he soon became conscious of the social and economic barriers that separated him and other Aboriginal boys from their white schoolmates. While attending Le Fevre Boys Technical School in Adelaide, Perkins lived at an Anglican boys' home. He attended church regularly, serving as altar boy and leading the choir as a boy soprano. Because of the callousness of the priests who were in charge of the boys' home, Perkins' years there were unhappy. "They were bashers, homosexuals, and trash that wouldn't be tolerated anywhere else," he recalled in the *Bulletin* interview. "They had no knowledge of child psychology and no wish to learn any." He added: "I was a bit of a smart character. I was the one who had an answer for most things . . . the one who led the group and . . . the one who copped it most of the time."

When he was fifteen Perkins left the boys' home and moved into a boardinghouse. To meet his expenses he took a job as an apprentice fitter and turner while continuing to study at the technical institute at night. He graduated from the institute in September 1952 and for the next few years worked as a fitter with British Tube Mills in Adelaide.

All the leisure time he could spare he devoted to soccer, which opened a new world to him. He felt more at home among the Italians, Greeks, Hungarians, Poles, Germans, and other Europeans whom he met in playing the game than he did among white Australians. Eventually he became so proficient that some considered him "South Australia's best soccer player." In 1959 scouts for Everton, a leading British team, were so impressed by him that they offered to pay half of his fare to England. He accepted the offer and after borrowing the remainder of the fare from a cousin he went to England, arriving with four pence in his pocket.

But Perkins did not feel at home on the Everton team, whose members treated him as an outsider, and he left the team after a few months. He worked briefly as a fitter with Cammel Lairds in Liverpool and then went to Wigan, near Manchester, where he found a more congenial atmosphere. During 1960-61 he worked for a time as a fitter and tuner in the Manchester Colliery, and he played soccer with the Wigan Athletic team and with Bishop Auckland, one of England's leading amateur teams. Although he would have liked to remain in England for a longer period, he decided to return to Australia in 1961, to accept an invitation to become captain and coach of the Croatia-Adelaide team. At the same time, in 1961-62, Perkins worked as a fitter for the Department of Railways in Adelaide.

For some time, Perkins had, in his own words, been imbued with "a burning desire to elevate my people, family, and self . . . , to fight prejudice and discrimination against Aboriginals . . . , [and] to satisfy my soul and the thirst I have for knowledge." One of the major influences on him had been the noted Aboriginal churchman Pastor Doug Nicholls, whose background was similar to his own. Perkins' stay in England for more than a year seemed to have broadened his outlook and crystallized his determination to devote himself to his people. On his return he became increasingly active in causes advancing the interests of the Aborigines, but he soon was convinced that he would need the advantages of a university education to exert a real influence.

Although by now a married man in his mid-twenties, Perkins decided to work for a degree at the University of Sydney. To obtain the background he needed for entering the university, he enrolled in a Sydney business college and financed his studies with money he earned as a professional soccer player on the Pan-Hellenic team and with his wife's earnings as a secretary. After passing his entrance examination at the University of Sydney, Perkins became a government and anthropology major. The knowledge he gained in the social and behavioral sciences proved a revelation and answered many questions long lingering in his mind. He was not an outstanding student, but he managed to pass all of his subjects and to take time out from his rigid schedule for intensive extracurricular reading in race relations and for playing soccer. During vacations he worked at odd jobs.

At the university Perkins associated mostly with Europeans, members of minority groups, and student radicals. As the only one of his race at the university he drew more and more attention from the outside community, and he was often asked to speak in public about the problems of Aborigines. In 1965, during his senior year, Perkins became leader of Student Action for Aborigines, a university group including members from all walks of life. He was aided by an ABSCOL scholarship (a special scholarship for Aborigines), and after successfully completing his first year, he was able to obtain a Commonwealth Scholarship. Although he originally approached everything in his studies from the point of view of its relevance for the situation of the Aborigines, he found that increased education made him more tolerant toward white society.

In early 1965 Charles Perkins emerged as a nationally and internationally renowned spokesman for Australia's Aborigines when he led thirty white students on a ten-day "Freedom Ride" by bus through northern New South Wales to challenge discrimination against Aborigines in such country towns as Walgett, Moree, Kempsey, and Bowraville. The Freedom Riders staged demonstrations wherever they ran into racial segregation—at hotels, restaurants, saloons, swimming pools, and theaters. The idea of the Freedom Ride originated with white students and instructors at the University of Sydney, but Perkins became its mastermind and all the publicity centered around him. Although he and his fellow students were subjected to verbal abuse and to occasional barrages of bottles, stones, and eggs, the Freedom Ride evoked much sympathy among white Australians, many of whom had been unaware of the condition of their Aboriginal countrymen. Some mass media compared Perkins to the Rev. Martin Luther King Jr. and other American Negro civil rights leaders.

On the other hand, Perkins drew criticism from those who feared his militancy and who felt that his actions were inconsistent with the unaggressive nature generally attributed to Aborigines. Some of the more conservative Aboriginal leaders charged that Perkins was making life more difficult for Aborigines in the country towns by upsetting formerly peaceful relationships. In reply, Perkins has said, as quoted in the *Bulletin* article: "We wanted to upset the relationships. We wanted . . . the white people to understand the Aborigine and the Aborigines to realize that they didn't have to go on accepting that sort of treatment. I think there has been a greater awareness all over Australia as a result of the Freedom Ride. . . . It's given the Aborigines more dignity and that's what they need. . . . The Freedom Ride has been the most dramatic thing that's happened to Aborigines in my lifetime." Perkins has cited instances of definite improvements in race relations in communities visited by the Freedom Riders.

Perkins again made headlines in August 1965, when he "abducted" Nancy Prasad, a six-year-old Fijian girl of Indian background. He took the child from her older sister's arms at Sydney airport as she was about to be deported from Australia as an illegal immigrant. Although the girl was soon recovered by the authorities and sent back to Fiji on the next plane, Perkins' action publicized Australia's racially discriminatory immigration policies.

In 1966 Charles Perkins became the first Australian Aborigine to graduate from a university, when the University of Sydney conferred the B.A. degree on him. After graduation he was named full-time manager of the Foundation for Aboriginal Affairs, with which he had been actively associated since 1965. The nonpolitical and nonsectarian foundation was established by Aboriginal and other Australians in early 1964 to help urban Aborigines solve some of their problems in such areas as housing, employment, health, and education. Financed mainly by membership dues and voluntary contributions, the foundation serves the approximately 12,000 Aborigines in the greater Sydney area—concentrated in particular in such suburbs as Redfern, Surry Hills, and La Perouse. In addition to Perkins, who as manager also conducts job interviews, arranges for legal counsel, and dispenses general advice, the foundation has trained welfare officers of Aboriginal background and has set up voluntary advisory panels in education, family welfare, health, mental hygiene, employment, legal problems, and other areas. It offers scholarships to enable gifted Aboriginal children to attend high school and conducts classes in typing, art, and modeling. It also sponsors athletic teams, a women's auxiliary, a youth club, an arts and crafts center, weekly popular concerts and dances, an annual debutante ball, and the monthly newsletter *Irabina*. Although limited in its funds, the foundation hopes to expand its facilities and to provide more adequate living accommodations for students and visitors.

In addition to working with the foundation, Perkins travels all over Australia, attending conferences and seminars, and lecturing at least three times a week to businessmen, students, and other groups. Although he has visited the United States and has studied tactics of the American Negro civil rights movement, he feels that the status of Australia's Aborigines corresponds more closely with that of the American Indians than with that of the American black people. He rejects the strategy of violence, but he has warned that "black power violence" might come to Australia unless the conditions of the Aborigines are improved.

Although Australia is plagued with one of the worst racial situations in the world, Perkins maintains, its leaders have frittered away their time in "useless academic debates" on what should be done about it. For the foreseeable future, Perkins has urged a larger role in Aboriginal affairs for the Commonwealth government; establishment of a national educational foundation for Aborigines; a comprehensive sociological survey to determine the needs of Aborigines; federal laws against racial discrimination; appointment of better qualified federal officials to deal with Aborigines; and the allocation of substantial government funds for such organizations as the Foundation for Aboriginal Affairs.

A major step toward improving the conditions of Aborigines was taken in May 1967, when the Australian people voted by a ten-to-one margin in a national referendum to give the Commonwealth government power to control Aboriginal affairs and to override state laws concerning Aborigines. The referendum also eliminated a constitutional provision that had excluded Aborigines from census counts, and it permitted the government to spend federal funds on housing and education for Aborigines. A new Ministry for Aboriginal Affairs, headed by William C. Wentworth, was added to the federal Cabinet in 1968. Prime Minister John G. Gorton announced in July 1968 a new federal program that included grants for establishing Aborigine-operated enterprises and for launching a survey of employment conditions for Aborigines. The government's aim, according to the Prime Minister, was to be "to help Aborigines become an integral part of the nation without destroying their culture, and to allow them a voice in the pace of progress."

Charles Perkins was married on September 23, 1961 to Eileen Laura Munchenberg, whose family had emigrated to Australia from Germany in the nineteenth century. They have a daughter, Hetti Laura, born in 1965. Perkins, who is sometimes taken for a southern European, has wavy black hair, brown eyes, and an olive complexion. He is five feet nine and one-half inches tall and weighs 161 pounds. A dedicated, soft-spoken man, Perkins was described by Sam Lipski in the *Bulletin* article as "a moralist, a secular preacher." He has taken part in conferences of the Moral Re-Armament movement and he attends Wayside Methodist Chapel at King's Cross in Sydney. Soccer continues to be his favorite sport, and he is also fond of tennis and boxing. For relaxation he plays with his baby daughter and listens to Country and Western music. Perkins has contemplated studying law or entering politics, and he has been proposed as a possible candidate for public office. He holds the title of Justice of the Peace. In 1967 Jaycee International named him Australian man of the year.

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PETERSON, MARTHA (ELIZABETH)

June 22, 1916- College president
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At a time when American higher education is undergoing strong pressures for change from faculty and students, Martha Peterson, president of Barnard College, plays a moderating role in the academic revolution as a forward-looking and flexible administrator who urges levelheadedness and purposefulness in student protests. A Midwesterner, Miss Peterson moved to the Columbia University-affiliated women's college in November 1967 from the University of Wisconsin. As dean for student affairs at Wisconsin, she earned a reputation of maintaining excellent rapport with the students during a period of turbulence on campus. She believes that regulations should be geared to social developments and that students should be given a greater voice in campus decisions, but she deplores energy-wasting student protests unrelated to the educational process.

Martha Elizabeth Peterson was born on June 22, 1916 on a wheat farm outside Jamestown, Kansas, sixty miles from Salina. She is the only child of Anton R. Peterson, a farmer, and Gail (French) Peterson, a newspaperwoman. Her grandfather had immigrated to Kansas from Denmark. At the age of twelve she moved with her family from the farm into Jamestown, where her father became manager of a grain elevator. After graduating from public high school, she attended the University of Kansas, from which she obtained her B.A. degree in 1937 and also acquired a Phi Beta Kappa Key.

In the Depression years, Miss Peterson once pointed out, students tended to choose a career in a field where they could find a job. Her decision to become a teacher turned out to be fortunate because she enjoyed all the classes she taught, except for one in eighth-grade arithmetic. Besides mathematics, she taught Latin, German, and physical education in Kansas high schools from 1937 to 1942. Then returning to the University of Kansas, she studied for her M.A. degree, conferred in 1943, and also became an instructor in mathematics. She later took graduate courses at Northwestern University, Columbia University, and again at the University of Kansas, which awarded her the Ph.D. degree in educational psychology in 1959.

With her appointment in 1946 as assistant dean of women at the University of Kansas, Miss Peterson abandoned teaching for administration. When Murray Schumach asked her in a New York *Times* interview (November 1, 1967) about her readiness to make the change, she replied modestly, "It was easier to do than to tell the president I wouldn't do it." She was promoted to dean of women at Kansas in 1952, and after five years in that office she moved to the University of Wisconsin to fill a similar post. In 1963 she was named special assistant to the president of the University of Wisconsin, Fred Harrington, and university dean for student affairs.

As Wisconsin's dean, Miss Peterson had the responsibility for 50,000 men and women on thirteen campuses during a period when students throughout the country were becoming increasingly restless. Their disturbance has been attributed to a feeling of helplessness toward changing a world whose problems are visibly multiplying. They contend that the preceding generation has no answers, and they therefore feel a growing disenchantment with authority—whether parental, political, moral, or institutional. Generally, student protesters are demanding freedom to make their own decisions, to determine their own rules of conduct, and to choose their own academic courses, and they have become more and more militant in their methods.

Working with the students at Wisconsin, Miss Peterson developed a sincere belief in allowing them free expression and an appreciation of their vitality. She also, however, argued for reasonable limitations on student freedom: "Students ought to be lively and questioning, but they should be questioning for the sake of learning, not just for the sake of questioning. . . . And if students get out of hand you have to be firm with them. But I'd rather have them asking questions, even foolish ones, than sleeping" (quoted in the New York *Times*, May 19, 1967). When protest arises it is important to understand the reasons, she maintained, but demonstrations must not be allowed to interfere with the rights of other students.

Miss Peterson's reputation as a champion of student rights was confirmed by President Harrington, who recalled that in administrative meetings she never overlooked the effect that university policy might have on students. She changed many faculty committees into faculty-student committees and showed her consideration for all students by getting to know leaders from the various segments of the student body. A Wisconsin colleague has commented on her gift of keeping committees functioning well and in good humor.

Both her broad experience in university administration and her ability to get along with the students at Wisconsin commended Martha Peterson to the board of trustees of Barnard College. For over a year they had been conducting a nationwide search to find a successor to President Rosemary Park Anastos, who was leaving the college on June 30, 1967 to become vice-chancellor for educational planning and programs at the University of California in Los Angeles. The board, under the chairmanship of Samuel R. Milbank, considered 136 candidates, and heard a strong endorsement of Miss Peterson by Grayson L. Kirk, president of Columbia University, before unanimously selecting her to serve as the seventh head, third with the title of president, of Barnard College. Her appointment, announced on May 17, 1967, became effective the following November.

The first Midwesterner to head Barnard since its founding in 1889, Martha Peterson disclosed in a press interview soon after she assumed her duties at Barnard that she had thought that the trustees of the college would try to find someone to match what she supposed was their stereotype of a Barnard president—an administrator who had gained her experience in small, private, Eastern colleges. Once the selection was made, however, she decided almost overnight to accept. In exchanging Wisconsin's 50,000-student campuses for Barnard's 1,800-student campus, she said, "What excites me about Barnard College is its quality, dedication, and integrity." She described it as "a very great institution with an extraordinary faculty." As president of Barnard, she serves also as a dean of Columbia University, with which Barnard is closely associated. Barnard students receive Columbia degrees, but the college has its own trustees, budget, and curriculum.

At Barnard, President Peterson reaffirmed that she approved of protest until it became negative and self-defeating. She expressed concern about the public's lack of understanding of college students and criticized those who felt that college disturbances are trivial. She gave assurance that teachers would not be barred from joining the students in demonstrations. "The regulations you have must grow out of the situations you deal with," she once remarked, "I don't think that regulations must forever stand." In her opinion, the job of a college president was not to impose programs, but to ask questions and make changes. She indicated that during her administration innovations at Barnard would come only out of an exchange of ideas among the faculty trustees, and students. Far from blindly enforcing rules, she said that she wanted students to develop their own standards to help them after they graduate.

During Miss Peterson's first year at Barnard her administrative skills were challenged by a sensitive and widely publicized incident involving Linda LeClair, a twenty-year-old sophomore, who had broken housing regulations to live off campus with her boyfriend. In April 1968 her violation of rules was referred to the nine-member student-faculty judicial council, which gave her a relatively mild judgment. It reprimanded her and removed certain privileges, but did not recommend her expulsion. In its statement the group advised that there be a reexamination of housing rules.

MARTHA PETERSON

The final decision on the case rested with Miss Peterson, who informed Miss LeClair in a letter, "It is my inescapable conclusion that no useful purpose can be served by your continued enrollment at Barnard College." In protest, some thirty students held a sit-in the president's office. They brought with them a referendum that they said had been signed by 900 of the school's 1,800 students. Miss Peterson agreed not to expel Miss LeClair "because of the overwhelming vote of the student body in favor of upholding" the judicial council's decision. She went on to say, "Although I don't approve or condone this decision I recognize the importance of duly constituted bodies of students in the college and feel in the light of the past turmoil, this is not the time to challenge one of these bodies."

The turmoil to which Miss Peterson referred was the serious student protests and riots at neighboring Columbia University. About 110 Barnard students were arrested in the April 30, 1968 police raid on Columbia, and classes at the college were suspended for several days. Those events created new impetus for a variety of plans to redistribute power at the college and to give the students more authority. Barnard set up almost a dozen committees, composed of students, faculty, and administrators, to make recommendations and decisions in such areas as housing, curriculum, library affairs, health, financial aid, and the honor board. Martha Peterson recognized the positive value of the student unrest by observing that work on those committees at Barnard had been "perking along" with some people interested, but not many concerned: "Now a lot of people are concerned."

It was in the midst of the campus upheavals that Martha Peterson was formally installed, on April 29, 1968, at Riverside Church by Wallace Jones, chairman of the board of trustees. Columbia's President Kirk, the scheduled speaker, was unable to attend because of the riots. Referring indirectly to the disorders at Columbia and Barnard, she said in her inaugural address that the "incompatibility [between students and their colleges] is evident; the reconciliations probably will be found in compromises—changes in what the college is to update it to the needs of the students and the faculty, but also full recognition that what a college is, past and future, goes beyond one student generation." The burden of her address, however, was a defense of the place of liberal arts colleges for women. By using "a single yardstick," she reasoned, the school may be able to "provide an opportunity for an education more relevant to the needs of the young women who study there" and may also stimulate the development of new learning approaches for all students. On another occasion when discussing women's education, she said, "I am not speaking of separation in learning, nor am I speaking of being a housewife and mother. I am speaking of a curriculum based on a woman's way of life from which both men and women could learn equally well, but which is developed specifically because the people who plan it are thinking of women."

Miss Peterson has filled prominent positions in several educational organizations. She is the former president of the National Association of Women Deans and Counselors and held two three-year terms as national adviser for the Intercollegiate Association of Women Students. She is a member of the American Personnel and Guidance Association, the student personnel commission of the American Council on Education, the Committee on the International Exchange of Persons and is a trustee of Chatham College. Her Greek-letter societies, in addition to Phi Beta Kappa, are Sigma Xi, Pi Lambda Theta, and Phi Kappa Phi. She also belongs to Mortar Board. In 1968 she received the Distinguished Alumni Award from the University of Kansas and honorary doctorates from Chatham College, Douglass College, and Columbia University.

A "healthy-looking Scandinavian," as she describes herself, Martha Peterson is broad-shouldered, stands five feet nine inches tall, and has graying blond hair and blue eyes. Since her early years on the farm, she has been a lover of nature and of outdoor activity like hiking. She is also an amateur ornithologist and botanist. When she moved to Manhattan, she gave the impression that she would enjoy the "mainstream" excitement of the city, even though she would have to forego her sport of canoeing, except on holidays at her summer place on Lake Michigan.

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PIFER, ALAN (JAY PARRISH) (pī'fər)

May 4, 1921- Foundation executive; education specialist
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Although his career includes no position in a school, college, or university, Alan Pifer, the president of the Carnegie Corporation of New York, enjoys immeasurable respect throughout the American academic community. President-elect Richard M. Nixon recognized Pifer's status when he appointed him to head a task force on education in December 1968. Pifer succeeded John W. Gardner in April 1967 as president of both the Carnegie Corporation and the Carnegie Foundation for the Advancement of Teaching, after having served for nearly two years as acting president. His association with Carnegie, one of the most influential foundations in the United States, began in 1953 when he became executive assistant in its Commonwealth program. In that office, as in his earlier work as an administrator of the Fulbright program, he developed a special interest in African affairs.

Alan Jay Parrish Pifer was born on May 4, 1921 in Boston, Massachusetts, the son of Claude Albert and Elizabeth (Parrish) Pifer. He has two sisters, now Mrs. Anthony Michaels and Mrs. Burton Rush. His father, who had been one of the first Rhodes Scholars, was a well-to-do paper manufacturer. The family home was in Shirley, Massachusetts, a small town about forty miles northwest of Boston. Alan Pifer attended Groton School from 1934 to 1940 and then enrolled in Harvard University. After the United States entered World War II, he left college, in 1942, to serve in the Army with the 22d Tank Battalion of the 11th Armored Division. During the next four years he fought in France, Belgium, Germany, and Austria, advancing in rank from private to captain before his discharge from military service in 1946. For heroic conduct near Bastogne, Belgium he was awarded the Bronze Star Medal.

Resuming his study at Harvard, where he majored in English, Pifer graduated with the B.A. degree *cum laude* in 1947. He was then awarded the Lionel de Jersey Harvard Fellowship for a year of graduate work at Emmanuel College, Cambridge University in England. Besides representing Harvard academically at Cambridge, he played tennis and ice hockey and took part in track sports.

In 1948, when he had completed the term of his fellowship, Pifer accepted an opportunity to remain in England as the executive secretary of the United States Educational Commission in the United Kingdom. "I was only twenty-seven and very lucky," he once commented on his appointment in an interview for the New York *Post* (June 12, 1967). His task was to administer the newly created Fulbright program of educational exchange and fellowships between the United States and Great Britain and British Commonwealth territories during its first five pioneering years, from 1948 to 1953. He toured Africa extensively and became concerned with the amount of work required to raise the quality of education on that continent. One of his last projects as executive secretary was to study the educational needs specifically of the African Commonwealth countries, and to make recommendations to extend the Fulbright program in those areas.

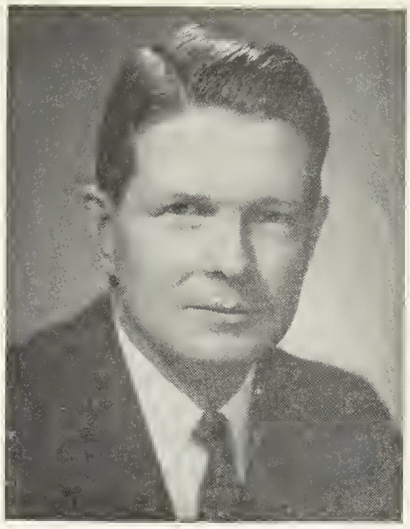
In the New York *Post* interview Pifer again attributed to "luck" his appointment in 1953 as executive secretary in the Commonwealth program of the Carnegie Corporation of New York. Actually, when he returned to the United States from England that year he brought with him exceptional qualifications for the position, particularly because of his understanding of problems of education in the Commonwealth countries in Africa.

During his first ten years at Carnegie, first as an executive assistant and after 1957 as an executive associate, Pifer continued to devote much of his time and energy to the problems of African education, and Carnegie grants in that area greatly increased during that time. He worked to encourage three-part cooperation among the United States, the United Kingdom, and the African Commonwealth territories, feeling that nationality should not be a consideration in giving financial aid.

After his appointment to the vice-presidency of the Carnegie Corporation in February 1963 and to the vice-presidency of the Carnegie Foundation for the Advancement of Teaching in November 1963, Pifer had to concentrate his attention increasingly on internal United States programs. He maintained, however, an interest in African affairs, on which he often made himself available as a consultant. In August 1965 John W. Gardner was granted a leave of absence as president of the Carnegie Corporation to serve in President Lyndon B. Johnson's Cabinet as Secretary of Health, Education, and Welfare. At that time the Carnegie board of trustees appointed Pifer acting president. Upon the official resignation of Gardner in April 1967, Pifer became Carnegie's president.

The Carnegie Corporation of New York, like its sister agency, the Carnegie Foundation for the Advancement of Teaching, with which it shares executive offices and officers, is a philanthropic foundation created in 1911 by Andrew Carnegie. He conceived its purpose rather broadly: "To promote the advancement and diffusion of knowledge and understanding among the people of the United States and certain parts of the Commonwealth." Education, then, has been the corporation's primary area of philanthropic endeavor. Much of its interest centers on higher education. The corporation, one of the ten largest United States foundations, in its 1968 annual report listed its capital assets, at market value, at $322,423,111. Grants are made from income only. The income from securities for the fiscal year of 1968 reached $13,262,118, and the corporation made ninety-seven grants totaling $12,125,077.

Pifer took on the responsibilities of the presidency of Carnegie during an especially critical period for foundations in general. In an era of massive federal expenditures for education and social welfare, two areas that traditionally have been the recipients of foundation philanthropy, foundation executives were forced to reconsider the foundation's objectives and its role in a society being transformed by expanding federal involvement.


ALAN PIFER

As reported in the New York *Herald Tribune* (August 29, 1965), Pifer clearly defined the foundation's role in terms of three principal tasks. First of all, "The function of a foundation is to experiment, to support ideas on a trial basis, to think and plan more widely on the broader issues than any sector of society can." Secondly, "We must concern ourselves with the quality of leadership in the fields we serve, and we must help to train that leadership." He suggests that some federal programs are stumbling primarily because of the shortage of experts needed to insure success. Thirdly, Pifer believes that foundations should undertake more "objective appraisals in the best possible manner by the best possible people."

The kind of "objective appraisal" that Pifer had in mind is exemplified by a study initiated by Carnegie in November 1965, when he was acting president. A grant of $250,000 set up a national commission on educational television to determine what role educational TV should have in the United States today and in the near future and to recommend ways of fulfilling that role. Among "the best possible people" chosen to serve on that commission were James R. Killian Jr., chairman of the corporation of the Massachusetts Institute of Technology, and James B. Conant, former president of Harvard University. The objectives of the commission won the specific endorsement of President Johnson.

At the annual meeting of the Association of American Colleges in Minneapolis on January 16, 1968, Pifer delivered as the keynote address a Carnegie report just released on the future of higher education. Carnegie is underwriting a commission on the future of higher education, headed by Clark Kerr, former president of the University of California. Pifer warned that the nation's institutions of higher education would be unable to meet demands unless the greater part of their financial burdens were to be met by federal funds. He acknowledged that his stand on government fiscal involvement would sound to many educators "un-American, unconstitutional and dangerous nonsense," but insisted that the nation's colleges "can no longer afford the luxury of an unplanned, wasteful, chaotic approach" in which freedom often means "freedom to duplicate what others could do better, to perform useless, even meretricious functions." Pifer urged the establishment of a national long-range planning center for higher education to help guide federal planning and to seek agreement on how funds are to be distributed. Pifer and Kerr both oppose unselective across-the-board aid, which ignores qualitative standards.

With his appointment by President-elect Nixon in December 1968 to head a special study group to outline the nation's educational priorities, Pifer had the opportunity to help formulate "a coherent set of national policies," such as he had called for in his February address. Commenting on his task, Pifer said, "It's a question of putting the priorities in order." Fred M. Hechinger pointed out in the New York *Times* (December 5, 1968) that Pifer was well known as an advocate both of increased federal commitment to education and of "effective action to improve public education in the predominantly Negro and Puerto Rican urban slum areas." Earlier in the year the Carnegie Corporation had made grants, for example, to the University of California School of Social Welfare at Berkeley and to New York University's School of Law to help increase their minority group enrollment.

The federal government had earlier drawn upon Pifer's expertise in dealing with educational matters. From 1963 to 1965 he served on the research and development center panel of the Office of Education's cooperative research program. He was appointed in 1967 to the advisory committee on higher education of the Department of Health, Education, and Welfare. In the same year he became a member of a special panel of advisers to the Bureau of African Affairs of the Department of State.

Since 1957 Pifer has also worked on African affairs as a member of the management committee for the United States-South African Leader Exchange Program and as a trustee of the African American Institute, of which he has also been vice-chairman since 1964. He is a founding fellow of the African Studies Association. For UNESCO he served as a consultant to the 1961 Conference on African Education at Addis Ababa and in 1962 as a member of the planning committee for the Conference on Higher Education in Africa.

A trustee of the Foundation Library Center since 1967, Pifer was elected chairman of the board of the center in 1968. The purpose of that agency, which is supported largely by foundation funds, is to gather and make available information about foundation activities. In an introductory essay to the Carnegie Corporation's 1968 annual report, Pifer called upon responsible foundations to "put the foundation house in better order" and to police their own abuses or face the possibility of "hasty and clumsy" regulative legislation from Congress. Observing that foundations had been unable to agree on ways of assuring "independent, nongovernmental appraisal," he suggested, "Perhaps the functions of the Council on Foundations and Foundation Library Center should be considerably expanded and in the process each organization provided with a set of sharp incisors. For example, . . . the Library Center might make its studies and publications more pointedly critical of certain foundation practices." He also proposed consideration of the idea that foundations establish an independent commission to help them "attain the highest degree of social value of which they are capable."

Other groups with which Pifer is associated, as chairman, include the task force on education of the New York Urban Coalition and the mayor's advisory committee for the Board of Higher Education in New York City. Since 1963 he has been a member of the advisory council to the Columbia University School of Social Work, and he is a corporate member of the National Assembly for Social Policy and Development. He also belongs to the Council on Foreign Relations, the Century Association, the Coffee House Club, and the Harvard Club of New York. He is an Episcopalian and a Democrat.

While administering the Fulbright program in England, Alan Pifer met Erica Pringle, a University of London graduate who was also working on the program. They were married on June 20, 1953 and have two sons, Matthew Edwin Claude and Nicholas Stuart. Pifer is five feet nine inches tall, weighs 155 pounds, and has blue eyes and brown hair. He was described in a New York *Times* profile (June 12, 1967) as "a master of the low-key approach," in manner dignified, yet relaxed. For recreation he plays golf and tennis, but most of his leisure time is spent in gardening and do-it-yourself projects around his pre-Revolutionary home in Connecticut.

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PLAZA (LASSO), GALO

Feb. 17, 1906- Ecuadorian statesman; diplomat; agriculturist
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1951.

The fourth Secretary General of the Organization of American States is Galo Plaza, elected in February 1968, who has distinguished himself internationally and in his native Ecuador as statesman, diplomat, and agriculturist. Ambassador to the United States from 1944 to 1946 and President of Ecuador from 1948 to 1952, Plaza has in recent years served as a U. N. troubleshooter in Lebanon, the Congo, and Cyprus. On his large landholdings in Ecuador, Galo Plaza has introduced modern agricultural techniques and agrarian reforms that have contributed substantially to the development of the Andean region. Although friendly to the United States, where he has lived from time to time since childhood, Plaza has made it clear that he intends to give vigorous leadership to the O.A.S., independent of excessive influence from North

America—an influence that in the opinion of some observers has hampered the organization's effectiveness in the past.

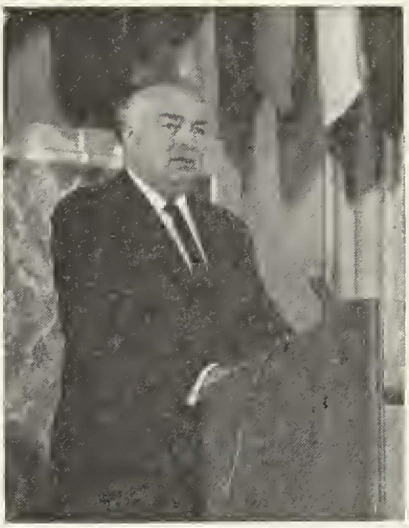
The oldest of seven children, Galo Plaza Lasso comes from one of Ecuador's most prominent families. He was born on February 17, 1906 in New York City while his father, General Leonidas Plaza Gutiérrez, was serving as his country's minister to the United States. General Plaza also served two terms as President of Ecuador. The Plaza family are large landowners in their country and one of their farms has been in the family since 1570. Galo Plaza's mother, Doña Avelina Lasso Plaza, was a direct descendant of Diego de Sandoval, the Spanish conquistador who was one of the founders of Quito, Ecuador's capital, in 1534.

Galo Plaza spent most of his early years in or around Quito and obtained his early education there. After elementary school he attended the Colegio Nacional Mejía, where he belonged to the soccer and track teams and served as president of the student body. He also played soccer for the Gladiators, the champion team of Quito. During vacations spent on the family haciendas he rode horseback, roped cattle, and won considerable local renown as an amateur bullfighter.

In 1925, the year that Plaza graduated from the Colegio, he fled to the United States with his family after a revolution broke out in Ecuador. That fall he enrolled in the University of California at Berkeley where he majored in economics and agriculture. He also played football, with what has been described as "bone-crushing enthusiasm." His father, however, put a stop to his playing the "dangerous Yankee game" by having him transferred to the University of Maryland, where as a transfer student he was ineligible for varsity sports.

Plaza remained at Maryland for three years, during which time his academic record was undistinguished. (He later admitted that he had been more interested in "playing the horses" than in learning modern dairy-farming methods.) In 1929 he left the university—sources differ as to whether he took a degree or not—and took a position as civil attaché in the Ecuadorian Legation in Washington, D.C. At the same time he enrolled for diplomatic studies at the Georgetown University School of Foreign Service.

Plaza's stay in Washington was brief, however, because his stern father, wanting the young man to develop self-reliance, cut off his allowance. The United States had just been engulfed by the Great Depression and Plaza found employment hard to come by. For a time he sold apples on a street corner in New York City and then tried his hand at selling real estate in New Jersey. He eventually signed up as a junior assistant purser for a Grace Line ship sailing between New York and South America.



GALO PLAZA

Plaza returned to his homeland in 1933, shortly after the death of his father, to take over as general manager of the family's eight haciendas, which were at that time practically bankrupt. He set about instituting such modern agricultural methods as field terracing and crop rotation, and he imported prize Holstein cattle and the first caterpillar tractors ever seen in Ecuador. Within a few years the family's enterprises were out of the red.

Running as the Liberal party candidate, Plaza was elected to the municipal council of Quito in 1937 and became council president soon after. The next year he was elected mayor of Quito and served until 1939, when he was appointed Minister of National Defense by President Aurelio Mosquera Narvaez. He temporarily withdrew from national politics when President Mosquera left office in August 1940. In the summer of 1942 Plaza's two younger brothers, Leonidas and José María, were involved in an unsuccessful attempt to overthrow the regime of President Carlos Arroyo del Río, and Plaza was himself arrested for allegedly instigating a student attack on the palace guard. He was later released and once again sought refuge in the United States.

Plaza returned to his homeland after six weeks but remained out of public life until 1944, when Dr. José María Velasco Ibarra succeeded Arroyo del Río as President of Ecuador. The new chief executive appointed Plaza Ambassador to the United States and on July 12, 1944 he presented his credentials in Washington. As Ambassador he was a signatory of Ecuador's declaration of war on the Axis powers, a member of the Inter-American Conference on Problems of War and Peace in Chapultepec, Mexico, and a delegate to the United Nations Conference on International Organization in San Francisco, where he signed the U.N. charter on behalf of Ecuador.

In June 1946 Plaza resigned his Washington post in protest against President Velasco's seizure of dictatorial powers. He returned to Ecuador and, along with other democratic-minded politicians, formed the Civic Democratic National Movement. In 1947, with the movement's support, he successfully ran for the Senate from the province of Pichincha, in which Quito is located. That same year Velasco was deposed and presidential elections were set for 1948. Running as the presidential candidate of the Civic Demonstration National Movement, Plaza narrowly defeated his closest opponent, the Conservative nominee, in a four-way contest. The National Congress proclaimed Galo Plaza president on August 10, 1948, and he was inaugurated the following month.

Plaza's four-year term as president was marked by economic growth and internal stability. The country's exports doubled, the cost of living did not rise substantially, and the nation's monetary system remained stable. In foreign affairs President Plaza steered his country on a course closely aligned to the United States and the United Nations. He supported the U.N. stand on Korea and offered his country's help to the United States in patroling the Panama Canal in 1951. When Plaza's term ended in 1952—under the nation's constitution the president cannot immediately succeed himself—he became the first freely elected chief executive in Ecuador's stormy political history to complete his four-year period and turn his government over to a freely elected successor.

After 1952 Plaza devoted the major portion of his time to farming. He continued to manage his family's holdings until 1956 and after that concentrated on his own 3,000-acre hacienda high in the Ecuadorian Andes, eighty miles north of Quito. Following a visit to Plaza's farm, a friend commented, "Galo combines a belief in benevolent paternalism toward the Indians with an interest in modern agricultural and livestock-breeding methods." On his farm Plaza has bred Holstein cattle and Rambouillet sheep and has introduced modern techniques for the cultivation of wheat, barley, and potatoes and for the industrialization of milk products. Through the years he has signed over hundreds of hectares of his holdings to tenant Indian farmers and has cancelled thousands of dollars of debts they owed to him. For the welfare of the Indians he has also introduced home industries, constructed schools, set up a savings and loan association, and provided various kinds of vocational training.

Although since 1952 he has stayed out of local politics, Plaza has accepted several assignments for inter-American organizations and the United Nations. In 1958 he headed a U.N. observation group sent to Lebanon, and in 1960 he chaired a U.N. committee set up to study the problems of evacuating Belgian treaty bases in the Congo. During 1958 and 1959 he was chairman of a special working group of the U.N. Economic Commission for Latin America, which drafted the basic proposals for the creation of a Latin American Common Market. In 1961 he was vice-chairman of the Oxford Conference.

In May 1964, two months after U.N. peacekeeping forces were first sent to Cyprus to bring an end to the hostilities between Turkish and Greek Cypriotes, Galo Plaza arrived there as the special representative of Secretary General U Thant in charge of solving short-term political problems. That September, Plaza was named U.N. mediator and put in charge of negotiating a long-term settlement with Turkey, Greece, the Greek Cypriotes, and the Turkish Cypriotes. His efforts came to an abrupt halt, however, after the Turkish government flatly rejected his settlement proposals in the spring of 1965. Plaza officially resigned his post of mediator as of December 31, 1965.

Plaza went to Haiti for talks with President François Duvalier on behalf of the Carnegie Endowment for Peace in the fall of 1966. In September 1967 he announced his candidacy for the post of O.A.S. Secretary General to succeed José Antonio Moro of Uruguay. In his statement Plaza vigorously denied that he was the "candidate of the United States" and stipulated that he would accept the nomination only if the members of the O.A.S. wanted a "strong, dynamic, creative" organization with a leader to match. Plaza was eventually elected to the post on February 13, 1968, but not until after a three-month stalemate. On the sixth ballot Plaza was able to gain the two-thirds majority of votes required for election by the organization of twenty-two active member states. (Cuba, the twenty-third member, is not allowed to vote or take part in OAS affairs.) His election was widely hailed by the American press; the New York *Times* editorialized on February 14 that the election of Plaza, "a man uniquely qualified," reflected "the long-held desire of a majority of the . . . member governments for an expanded O.A.S. role in promoting hemispheric cooperation and solidarity."

Plaza was installed as Secretary General on May 18, 1968 at the Pan American Union in Washington, D.C., headquarters of the O.A.S. Although formally elected to a ten-year term, Plaza intends to abide by new O.A.S. charter reforms that reduce the term to five years. Established in 1948, the O.A.S. is a complex of interrelated agencies dealing with a host of economic, political, social, and cultural problems affecting its member nations. Its recent charter revisions are designed to give it more effectiveness in facilitating badly needed social and economic reforms in Latin America.

In his acceptance address Plaza said that the Latin American nations, as members of the underdeveloped "third world," must develop "collective arrangements" for improving their conditions, and pointed out that by standing together they will be in a better position to negotiate with the United States. After his return from a tour of several South American countries in July 1968 Plaza reported that a "crisis of confidence" was occurring there over the United States's willingness to honor its commitments under the Alliance for Progress, precipitated by Congressional cuts in the foreign aid program. Since he became Secretary General, Plaza has visited each member nation to become more fully acquainted with their problems, and he has pledged to speak to Congressional leaders and groups throughout the United States on behalf of Latin America's goals and needs.

The University of North Carolina Press in 1955 published a series of Plaza's lectures under the title *Problems of Democracy in Latin America.* With Stacy May he is the coauthor of *The United Fruit Company in Latin America* (National Planning Association, 1958).

The Ecuadorian statesman has been decorated by several countries, including the United States, Mexico, Venezuela, Guatemala, Colombia, Chile, Costa Rica, Cuba, Bolivia, and China. He holds honorary degrees from the University of Maryland, Columbia University, Washington University, Harvard University, and the New School for Social Research. For his contributions to agriculture his portrait was hung in Chicago's Agricultural Hall of Fame in 1968.

Galo Plaza married Rosario Pallares Zaldumbide on March 7, 1933. They have one son, Galo, and five daughters, Elsa, Luz, Rosario, Marcela, and Margarita. All are married and the Plazas have eleven grandchildren. Their son manages the family lands in Ecuador during Plaza's term of office in Washington. Because of his many years in the United States, Plaza speaks flawless English with an American accent. Broad-shouldered, he stands six feet one inch tall and weighs about 200 pounds. He has gray wavy hair, a ruddy complexion, and green eyes that fasten sharply on the person to whom he is speaking. An enthusiastic horseman, Plaza is also a keen follower of football, soccer, bullfighting, and horseracing. Even in Washington Plaza retains his farm schedule, arising every morning at 5:30 to read and to check the weather. "When it rains, you groan, but the farmer in me is delighted," he told Meryle Secrest of the Washington *Post* (May 31, 1968). His clubs are the Metropolitan in Washington, the Lotus and the Raffles in New York, and the Tennis and Golf in Quito.

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PLEASENCE DONALD (plez'əns)

Oct. 5, 1919- British actor; producer
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DONALD PLEASENCE

Doomed, apparently, to typecasting because of his convincing portrayals of chillingly lifelike psychopaths and wily villains, Donald Pleasence used character roles as stepping-stones to stardom through disturbing performances of extraordinary subtlety and depth. In his own estimation his most successful parts on the stage have been the verminous tramp, Davies, in *The Caretaker*; Bitos-Robespierre in *Poor Bitos*; and the Jewish eccentric, Arthur Goldman, in *The Man in the Glass Booth*, all produced in both London and New York. He often appears on television in Great Britain and has been seen there and in the United States in such high-budget melodramatic movies as *The Great Escape* and *You Only Live Twice* and in the more artistically ambitious *Cul-de-Sac* and the screen version of *The Caretaker*. A critic for *Time* (October 4, 1968), who called him an actor of "atomic power and blinding virtuosity," observed in commenting on *The Man in the Glass Booth* that "Pleasence knows how to invade a playgoer's mind like a neurotic blood relative whom one cannot abide and yet cannot disown."

Donald Pleasence, the younger of two sons of Thomas Stanley and Alice (Armitage) Pleasence, was born on October 5, 1919 in Worksop, Nottinghamshire, England, a town bordering on what remains of Robin Hood's Sherwood Forest. His grandfather was a railway signalman and his father, a staunch member of the Labour party, was a railway stationmaster. Both sons tried their father's calling, and the older son, Ralph, still follows it, as a station manager in Norfolk. Until 1939 Pleasence lived in railway stations in several North of England towns and was sent to dozens of schools, quitting the last one, the grammar school in Ecclesfield, near Sheffield, at seventeen, with a year still to go.

Recalling his boyhood years in an interview with Lillian and Helen Ross for a piece in *The Player* (1962), Pleasence said that he was the type of child that liked to recite poetry at musical festivals. Amiable, though rather spoiled, he performed so well, winning medals in contests, that by the age of eight or nine he knew that he would be an actor. At fourteen he played his first part, Caesar in *Caesar and Cleopatra*. His parents encouraged him, saving money to send him to elocution classes. In childhood he rarely had an opportunity to see stage productions, and because of his strict Methodist upbringing and the absence of a motion picture theatre in some of the communities where he lived, he did not go to many movies before his teens. Then his idols were the American film stars Edward G. Robinson, Thomas Mitchell, and especially James Cagney, whom he admired for his ability to appear relaxed in a role. Later he came to think that Sir Laurence Olivier was the best actor in the Western world, and he also esteemed Lee J. Cobb.

After leaving school, Pleasence auditioned for a scholarship to the Royal Academy of Dramatic Art, but failed to win one that would pay both tuition and living expenses. For a year and half he worked for the railway, soon becoming manager of a station at Swinton in Yorkshire. He eventually succeeded in finding a job in a theatre, as assistant stage manager at the playhouse on Jersey, one of the

Channel Islands, and left the railroad permanently. Within a few weeks he was promoted to manager. It was at the Playhouse that he made his stage debut, in May 1939, as Hareton Earnshaw in *Wuthering Heights*. A short time later he was playing major parts at a small repertory club in Plymouth. In June 1942 he gave his first London performance, playing Curio in *Twelfth Night* at the Theatre Arts Club.

Earlier in World War II, Pleasence, who considered himself a pacifist, had been sent to the Lake District as a conscientious objector to work in lumbering. After six months he had a change of heart and enlisted in the RAF. Shot down over France, he spent twelve months in a prisoner of war camp run by a "psychotic German killer." He was released from the air force in 1946 with the rank of flight lieutenant. Almost immediately he secured the meaty part of Mavriky in the Peter Brook production of *The Brothers Karamazov*, starring Alec Guinness. But just before the play was to open, at the Lyric in Hammersmith on June 4, 1946, Pleasence caught the measles and missed the first night and crucial reviews. His next opening, at the Arts Theatre Club in July 1946, when he played the Bellboy in Sartre's controversial *Vicious Circle* (called *No Exit* in United States), brought favorable attention from the critics. For about six months beginning in December 1946 he appeared at the Scala Theatre in London as Starkey, the pirate, in *Peter Pan*, a role that he disliked. In 1948 he joined the Birmingham Repertory Theatre, the training ground for many of England's finest actors.

At the end of the second season in Birmingham, Pleasence moved on to the Bristol Old Vic Company. Then during the summer of 1951 he played in *Right Side Up* and *Saint's Day* at the Arts Theatre Club in London. In a touring group headed by Laurence Olivier and Vivian Leigh, he made his New York debut at the Ziegfield Theatre as the Major-Domo in *Caesar and Cleopatra* on December 19, 1951. The following day he played Lemprius Euphronius, a soothsayer, in *Antony and Cleopatra*. Returning to London, he won the highly desirable part of Willie Mossop in *Hobson's Choice*, a North Country comedy that opened at the Arts Theatre Club in June 1952. The critics rewarded him with warm notices. Between engagements he wrote a play adapted from Robert Louis Stevenson's short story "Ebb Tide." It was successfully produced during 1952 at the Edinburgh Festival and in London at the Royal Court, with Pleasence as Huish, the character that had led him to undertake the dramatization.

During 1953 Pleasence appeared for a season at the Shakespeare Memorial Theatre in Stratford-on-Avon, playing Diomedes and Lepidus in *Antony and Cleopatra*. Among the varied roles that he had on the London stage over the next few years was Leone Gola in Pirandello's *The Rules of the Game*, which was presented at the Arts Theatre Club in January 1955. Pleasence once called the part of Leone, which requires transition from bitter comedy to tragedy, his favorite of all time. Later in 1955 he played the Dauphin in *The Lark* at the Lyric and the following year at the Lyric he was the Cockney clerk in Shaw's *Misalliance*. In May 1957 he appeared as Monsieur Tarde in *Restless Heart*, produced at St. James's.

Then for the next three years Pleasence was absent from the stage, unable to find a satisfactory role. He devoted considerable time to performing for television, on which he had made his debut in 1946 in *I Want to Be a Doctor*. He was seen in *Double Indemnity* and other plays and in the serial *Fate*, and in the summer of 1960 he produced a Sunday night drama series, *Armchair Mystery Theatre*. Motion picture audiences also came to appreciate Pleasence' flexibility as an actor through his supporting roles in several films of the 1950's. The first picture in which he performed was *The Big Day* (Mayer-Kingsley, 1952). He played Tromp, an Indian clerk, in *The Beachcomber* (United Artists, 1955); Ali, an Arab guide, in *The Black Tent* (Rank, 1957); the organ-grinder in *The Man Inside* (Columbia, 1958); and Hurst, an unpleasant market official, in *Look Back in Anger* (Warner Brothers, 1959), among other parts.

Pleasence ended his self-imposed exile from the London theatre with his acceptance of the role of the tramp in Harold Pinter's *The Caretaker*. Since the play was scheduled for the Arts Theatre Club, it was not expected to be a great financial success. The script impressed him so favorably, however, that he was willing to work for perhaps no more than ten pounds a week. When *The Caretaker* opened on April 27, 1960, it was a smash hit and a personal triumph for Pleasence. In May 1960 the play was transferred to a commercial theatre, the Duchess Theatre in the West End, where it ran for a year. It had its Broadway première on October 4, 1961 at the Lyceum, and during its 165-performance run there it enjoyed much the same critical acclaim that it had received in London.

Davies, the character created by Pleasence, is a repugnant derelict who finds himself taken in, fed, and looked after by two brothers, played by Alan Bates and Robert Shaw. He is made "caretaker" of their dilapidated rooms, although no duties are ever assigned to him. An oddly touching old man at first, he soon shows a maliciousness and pettiness that alienates both brothers. At the end he is turned out. Howard Taubman commented in the New York *Times* (October 5, 1961), "Donald Pleasence gives an unforgettable performance as Davies. He exudes a sense of degradation. He speaks in a strangled voice and then shouts with the anger of the frightened. He is comic and pathetic and, in his facing up to what seems his last agony, shattering."

Drawing the character from Pinter's lines, Pleasence has said that he did not use any special methods, or The Method, to create the part. He explained in an interview for *The Player* that he never looks to people for his feeling about a role, only to animals and birds, and that for Davies he thought of himself as an alley cat. Since he avoids cosmetic props whenever possible, he grew his own beard for the part, carefully tending it to produce a superbly unkempt growth. When Pinter's play was made into a motion picture in 1963 (released by Janus Films in the United States with the title of *The Guest*), critics were widely divided in their opinion as to whether the intimacy of the screen heightened or vitiated its dramatic impact.

After his success in *The Caretaker,* Pleasence was cast in a challenging dual lead role in the London production of Jean Anouilh's complex work *Poor Bitos*. The play had caused a furor when it was performed in France in 1956. The hero, Bitos, an unpopular, stiffnecked public prosecutor of World War II collaborators, is invited to a costume party, and comes dressed as Robespierre. There he is ridiculed, humiliated, and goaded. In the second act, in a flashback, Bitos actually becomes Robespierre. *Poor Bitos* opened in November 1963 at the New Arts Theatre and prospered enough to warrant it's being moved to the Duke of York Theatre in the West End. In London, however, as in New York, where it ran for two weeks in November 1964 at the Cort Theatre, it had only a mixed reception. Although some critics reacted with distaste or bewilderment, Pleasence drew high praise for his acting. Louis Chapin in the *Christian Science Monitor* (November 18, 1964) called the play an intriguing study of character and went on to say, "Donald Pleasence has almost as much to do with this as the author. His Bitos is minutely convincing. . . . He's a little scurrying, scratching marsupial of a man, unattractively bright, who finds in his work perverse compensation for a loveless life."

The Man in the Glass Booth, a drama written by Robert Shaw and directed by Harold Pinter, similarly owed much of its success to the performance of Pleasence in the title role. The play premièred in London in July 1967 at the St. Martin's Theatre and began its New York run at the Royale Theatre on September 26, 1968. Pleasence left the cast of the New York production at the end of March 1969. He had played an insane Jewish multimillionaire, Arthur Goldman, who impersonates a Nazi war criminal, Colonel Dorff, and eagerly goes to trial for the other man's monstrosities. Audiences and critics on both sides of the Atlantic were somewhat unconvinced by the premises and devices of Shaw's disturbing play, but not by Pleasence' portrayal of Goldman-Dorff. Among the most enthusiastic of many admiring critics was Jack Kroll, who wrote in *Newsweek* (October 7, 1968), "Pleasence, all histrion from his unfollicled head to his tiny jackbooted feet, does indeed create a character right before your eyes and ears, turning Shaw's moral muddles into real plastic shapes with his startling, animal-to-human-and-back-again voice and Jannings-like handling of his body."

On the British and American screen, meanwhile, Pleasence was becoming known during the 1960's for his subtle portrayals of more or less sinister characters, perhaps eccentric or psychotic—a stereotype, however, from which he often departed. His movie roles included a left-wing Member of Parliament in *No Love for Johnnie* (Embassy, 1961); a sympathetic Dutch police agent in a story of pursuit, *Lisa* (Twentieth Century-Fox, 1962); and Blythe, a forgery expert with failing eyesight, in *The Great Escape* (United Artists, 1962), an account of a mass breakout of Allied air force officers from a German prisoner-of-war camp. He starred as a meek-looking wife-murderer in *Dr. Crippen* (Warner-Pathe, 1963) and played a very different type of doctor, a circulatory system specialist, in the colorful science fiction *Fantastic Voyage* (Twentieth Century-Fox, 1966).

In the controversial *Cul-de-Sac* (Sigma III, 1966), a macabre story of psychological suspense directed by Roman Polanski, Pleasence had the part of a neurotic businessman who retires to a lonely castle to paint and raise chickens in the company of his flirtatious and contemptuous French wife. He portrayed a scar-faced archfiend, the elegant despot of an underground kingdom, in the James Bond thriller *You Only Live Twice* (United Artists, 1967). As the cynical German general, Kahlenberge, in the lavishly produced *The Night of the Generals* (Columbia, 1967), he more than held his own among the members of a distinguished cast that included Peter O'Toole and Tom Courtenay. His role in the adult western *Will Penny* (Paramount, 1968), which starred Charlton Heston, was Preacher Quint, "a vile villain who quotes scripture while exercising a taste for cruelty," as John Allen described him in the *Christian Science Monitor* (March 11, 1968). "Donald Pleasence pours his genius into the unpleasantness of this character, providing the film with its greatest moments of drama."

Whatever part he takes, Pleasence throws himself into the character, yet seeks to maintain conscious control over his performance. He is quoted in *The Player* as saying, "there are some actors who believe that they so envelop themselves in their part that they deny themselves completely. For me, it's a matter of two things coming together—myself in the part, and the part in myself." He maintained that he did not enjoy acting: "It's more of a compulsive thing. I alternate between being terrified and being bored, yet there is a curious excitement in it the whole time."

Harold Pinter offered some insight into Pleasence's approach in a comment in Roddy McDowall's *Double Exposure* (1966), "Pleasence moves from stillness, from loss, from blankness, to savagery and obsession with a speed which is astonishing and which fully justifies itself. . . . But the fits of ferocity and obsessional concentration are never merely fireworks. They come out of the gentleness, the delicacy, the quietude, the surprise within him as an actor." His artistry has won him several awards, including Television Actor of the Year for 1958 (British), Critics Award for the Best Performance of the Year in 1960 (British), and the Variety Club Award for the Best Actor of the Year in 1967 for *The Man in the Glass Booth.* He was also nominated for an Antoinette Perry (Tony) Award for his performance in *The Caretaker* and *Poor Bitos.*

Occasionally venturing into production, Pleasence coproduced *Poor Bitos* and the film version of *The Caretaker.* With Harold Pinter and Robert Shaw he formed a corporation called Glasshouse Productions. As reported in *Time* (October 4, 1968), they sponsored a play in late 1968 by the young British writer John Hopkins at the Royal Court Theatre.

Donald Pleasence has been married twice. By his first marriage, to Miriam Raymond, he has two daughters, Angela Daphne and Jean Denise. That marriage, which began in August 1941, ended in divorce in 1958. Since May 1959 he has been married to Josephine Martin Crombie Pleasence, a former actress and a nurse. They have two daughters, Lucy Alice Maria and Polly Jo Alexis Helena. Of slight build, Pleasence is five feet seven inches tall and weighs 140 pounds. He describes the color of his eyes as "duck-egg blue." Before he became bald he had brown hair. Among his clubs are the Royal Automobile, the White Elephant, and Pall Mall. He is a nonbeliever and in political outlook "anti-Conservative." His home is an old farmhouse on the Thames River across from Windsor Castle. He keeps a boat, but seldom finds time to use it. Golf is another of his hobbies, despite his high score, and he has what he calls "a schoolboy obsession with motor cars."

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PLIMPTON, GEORGE (AMES)

Mar. 18, 1927- Writer; editor
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As the editor in chief of one of the few successful "little" magazines, the *Paris Review*, an international literary quarterly, and as an engaging writer of wit, grace, and authenticity, George Plimpton is fully qualified to dispel illusions about the easy road to professionalism. Obviously in humility rather than in arrogance, he has let himself be outmatched in a series of competitions in which he, a weekend athlete of dubious brawn, fulfills Everyman's ambition of challenging the champions. To bring his readers the personal experiences of a participant, instead of just the observations of a sportswriter, he has invaded the strongholds of professional baseball, football, and golf with a perceptiveness and regard for detail that has made him something of a sociologist of the world of sports. He is most widely known for the best-selling *Paper Lion* (1966), which records with typical good humor and enthusiasm for the game his foundering as a rookie on a professional football team. Because of his protean career, Plimpton, at times a mild satirist himself, has been the subject of *New Yorker* cartoons that suggest his assumption of the roles of a surgeon and a United States President-for-a-day as not beyond possibility.

George Ames Plimpton was born in New York City on March 18, 1927, the oldest of four children of Francis T. P. and Pauline (Ames) Plimpton. He has two brothers, Oakes Ames and Francis T. P. Jr., and a sister, Sarah Gay. Their father, a wealthy corporation lawyer and diplomat, served as deputy United States Representative to the United Nations from 1961 to 1965. "In dime-store novel terms," Plimpton once commented, as quoted in the New York *Post* (November 9, 1966), "I had a perfectly pleasant, non-unhappy childhood. No divorces, no tragedies." Enthusiastic about baseball, he followed the Giants devotedly and was, he has said, "a fanatic about pitching."

At Phillips Exeter Academy in New Hampshire, Plimpton's aptitude for writing became apparent in his work on the school newspaper, the *Exonian*. After graduating from the academy in 1944, he entered Harvard University, where he majored in English and edited the *Harvard Lampoon*. From 1945 to 1948, however, he served in the United States Army, for part of that time as a tank driver in Italy. He advanced in rank in the Infantry from private to second lieutenant. Although he is a member of the Harvard class of 1948, he did not obtain his B.A. degree until 1950. He then went to England to study at King's College, Cambridge, which awarded him the B.A. degree in 1952 and the M.A. degree in 1954.

During his Easter vacation from Cambridge in 1952, Plimpton visited Paris to join his friends Harold L. Humes and Peter Mathiessen in discussing the launching of a literary magazine. The result was the *Paris Review*, of which Plimpton became the first editor in chief in 1953. He has since guided its development as a little magazine of creative work, dedicated to publishing talented but often unknown writers. Among the authors that it has discovered are Terry Southern, Philip Roth, and Irvin Faust. The *Paris Review* has also presented as a regular feature a well-received series of literary interviews in which notable authors discuss their work and experiences and their ideas about life and literature. Perhaps the best known of the interviews is one that Plimpton himself had with Ernest Hemingway. It appeared in the spring-summer 1959 issue of the magazine. The *Paris Review* interviews, prepared by Plimpton for book publication, have been collected in *Writers at Work* (Viking), of which three volumes have thus far appeared, in 1958, 1963, and 1967.

After his return to the United States during the 1950's, Plimpton combined editorial work for the *Paris Review* with writing and, for a time, with teaching. He wrote the children's book, *The Rabbit's Umbrella* (Viking, 1955), and articles for *Vogue* and other magazines; was an instructor at Barnard College from 1956 to 1958; and served as an associate editor of *Horizon* magazine from 1959 to 1961.

Partly for fun and partly for the purpose of being able to give his readers a feeling of what it is like for an amateur to compete with a professional, Plimpton took part in several extraordinary contests in which he knew he would necessarily emerge as the loser, but would also learn much about the game. In 1959 he boxed the light heavyweight champion, Archie Moore, lasting three rounds in the ring and suffering little more than torn nasal cartilage. He lost a tennis match, 6-0, to Pancho Gonzalez and a rubber of bridge to Oswald Jacoby. "This was the most frightening of all," Plimpton commented on the latter defeat. "There seemed to be an excuse for not being a better athlete, but none for not being able to think better" (quoted by Charles Simmons in the New York *Times Magazine,* January 8, 1967).

In the late 1950's George Plimpton approached Sidney James, publisher of *Sports Illustrated,* with an unusual idea for a magazine article: Plimpton would pitch to eight hitters from each league before a postseason exhibition game at Yankee Stadium between stars of the American League and the National League. As Plimpton explained his plan to James, "I would pitch not as a hotshot—that'd be a different story—but as a guy who's average, really, a sort of Mr. Everybody, the sort who thinks he's a fair athlete." James accepted the offer and agreed to donate a thousand dollar purse to the side that managed to hit for the most bases.

Once out on the mound Plimpton had to endure the completely exhausting experience of pitching to hitters who insisted on waiting for the right ball before swinging. His witty report on his disastrous adventure in *Sports Illustrated* (April 1961) and, with greater detail, in *Out of My League* (Harper, 1961) delighted baseball fans. Ernest Hemingway commented on the book, "Beautifully observed and incredibly conceived, this account of a self-imposed ordeal has the chilling quality of a true nightmare. It is the dark side of the moon of Walter Mitty." In his review for the New York *Herald Tribune* (April 21, 1961), John K. Hutchens praised it as "a baseball book such as no one else ever wrote, and one of the best ever."

"If George ever concentrated on one thing, God knows what he could do," Bud Shrake of *Sports Illustrated* once remarked. In 1963 Plimpton "concentrated" on the idea of joining a professional football team. After being given player status by coach George Wilson of the Detroit Lions, with access to the strategy meetings of the team and dormitory life, Plimpton reportedly tried unsuccessfully to take out insurance with Lloyd's of London. With little, if any, experience in football beyond the Harvard Lampoon-Harvard Crimson game of his college days, he was unable to maintain his masquerade for long, but his Lion teammates did not spare him the hardships of rookie training. When his big chance came, in his debut as a quarterback in an intersquad exhibition at Pontiac, Michigan, he lost twenty-nine yards in five plays.

Since an amateur should not win a contest with a professional, Plimpton once pointed out, his athletic defeat at Pontiac was an aesthetic triumph for the purposes of his book *Paper Lion* (Harper, 1966), in which he recounted his excursion into professional football. Myron Cope observed in his review for *Book Week* (October 23, 1966), "Plimpton . . . has written what is possibly the most arresting and delightful narrative in all of sports literature. For the account of his gimmick soon gives way to solid reportage, in which he captures the sights and sounds of pro football with uncommon fidelity."

GEORGE PLIMPTON

The motion picture producer Stuart Miller announced in June 1967 that United Artists and he had bought the film rights to *Paper Lion* for $50,000. Plimpton, who had a walk-on part in *Lawrence of Arabia* (Columbia, 1962) and a small part in *The Detective* (Twentieth Century-Fox, 1968) and other movies, briefly considered appearing as himself in the movie version of *Paper Lion,* "just for a lark." Instead, he took the minor part of Bill Ford, the owner of the Detroit Lions, and Alan Alda was chosen for the title role. The Detroit Lions played themselves. When the film was released in October 1968, most critics found it entertaining, but agreed that the book was superior. In the opinion of the *Newsweek* reviewer (October 28, 1969) the movie lacked "the truth" of the book.

Explaining the literary purpose behind his athletic stunts, Plimpton has said, as quoted in a *Life* closeup (June 30, 1967), "I'm a writer, not an athlete. Most real athletes are not articulate enough to write a genuinely good book. I'm just trying to bridge the gap." As part of his research for a series of articles for *Sports Illustrated* to bridge the gap in professional golf, he arranged to play against the champions by enrolling as an amateur in three West Coast tournaments: Bing Crosby's National Pro-Amateur on the Monterey Peninsula, the Lucky International in San Francisco, and the Bob Hope Desert Classic in Palm Springs. Plimpton told what happened to him, a mediocre player with a handicap of eighteen, during his month in tournament golf in *The Bogey Man* (Harper, 1968), an expansion of his *Sports Illustrated* articles. When compared with *Paper Lion,* the book disappointed some critics, but others thought it equally witty and charming. One of its admirers, Eliot Fremont-Smith, wrote in the New York *Times* (November 4, 1968), "The book is humorous, but also agonizing, and unfailingly fascinating regardless of one's initial interest in golf. For the psychology of the sport—and this is what Mr. Plimpton is always probing—there is nothing more revealing around."

With the same curiosity and respect for accomplishment that he felt in the world of sports, Plimpton moved into the arts by signing on as a percussionist with the New York Philharmonic. He was tutored by the tympanist Saul Goodman in the art of playing the triangle, bells, bass drum, and the gong. On February 2, 1968 television audiences met George Plimpton, concert musician, on NBC-TV's *Bell Telephone Hour* in "The Secret Musical Life of George Plimpton." The program chronicled his month's apprenticeship with the Philharmonic, including a tour of Canada, and ended with his debut in Montreal in Mahler's Symphony No. 4. Plimpton, who is reported to be planning to write a book about his experiences with the orchestra, has said that, contrary to his expectations, the tension of playing with an orchestra was a greater strain than the physical effort he had made in sports. Leonard Bernstein, director of the Philharmonic, commented on Plimpton's performance: "He did very well for an amateur, but then, . . . that's his profession, isn't it?"

Over the years the *Paris Review* has continued to flourish, attaining a circulation of about 20,000. It has an office in Flushing, Queens to handle its mechanical operations, but much of the editorial work is done at Plimpton's Manhattan apartment. The prestige of the quarterly, however, is more assured than its solvency. On occasion Plimpton has had to use his ingenuity to promote money-raising projects such as his celebrity-attended Annual Spring Revel for the Benefit of the *Paris Review*. In October 1965 Plimpton and Walter I. Bradbury, an editor of Doubleday & Company, announced a collaborative undertaking whereby Doubleday would publish a new line of books, the Paris Review Editions, to be selected by Plimpton and his *Paris Review* colleagues. The profits from the books would be shared by the magazine and Doubleday. Harry Mathews' *Tlooth*, published in October 1966, was the first book in the Paris Review Editions.

As another means of encouraging new writers of literary merit, in October 1966 Plimpton secured a grant of $55,000 from the National Foundation on the Arts and Humanities to finance an annual anthology of the best material from American literary periodicals as selected by Plimpton and eleven other judges. Grants would be paid to both the authors and the little-magazine editors who first published the chosen works. Plimpton, who suggested the anthology and became director of the program in 1967, described it as a way of getting grants to writers possibly paid only $25 for a story originally.

Plimpton is a Democrat and a friend of the Kennedy family who was regarded by President John F. Kennedy as "good company and a fine conversationalist." After the President's death he helped to advise Mrs. Jacqueline Kennedy on the oral history project for the John F. Kennedy Memorial Library. In the summer of 1968 he campaigned for Senator Robert F. Kennedy in his bid for the Presidential nomination and was with the Senator when he was shot in Los Angeles. Plimpton later supported the nomination of Senator Eugene McCarthy.

In 1967 Plimpton became an associate Fellow of Trumbull College of Yale University and a recipient of the Distinguished Achievement Award of the University of Southern California. He was among the authors honored at the George Polk Memorial Journalism Award luncheon in March 1968. His clubs are the Racquet and Tennis, Brook, Piping Rock, and the Travellers in Paris, and he also belongs to the Century Association. He is a Unitarian.

An exceptionally personable man, George Plimpton stands six feet four inches tall, weighs 190 pounds, and has blue eyes and brown hair. He is a *bon vivant* and a favorite of the jet set. At one time or another he was the escort of Princess Elizabeth (now Queen Elizabeth II), Ava Gardner, the Bouvier sisters (now Mrs. Jacqueline Kennedy Onassis and Princess Lee Radzwill), and other celebrated women. On March 28, 1968 he married Freddy Medora Espy, a photographer's assistant. One of the guests at the wedding was the poet Marianne Moore, with whom Plimpton has been working on a sports book. His other projects include producing a film made up of parts of Andy Warhol's underground movies and possibly playing hockey with the Detroit Red Wings and performing with the Metropolitan Opera. Ornithology is among his hobbies.

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POAGE, W(ILLIAM) R(OBERT) (pōg)

Dec. 28, 1899- United States Representative from Texas
Address: b. 2107 Rayburn Bldg., Washington, D.C. 20515; h. 228 2d St., S.E., Washington, D.C. 20003

A Democratic member of the Agriculture Committee of the United States House of Representatives since the early 1940's and its chairman since 1967, W.R. Poage has been prominent in the struggle to solve the agricultural problems that have bedeviled the American economy for several decades. As a Representative from the cotton-growing region around Waco, Texas, he has consistently fought for high government price supports and similar subsidy programs for cotton and other basic commodities of American agriculture. First elected to the Seventy-fifth Congress as a Representative from the Eleventh District of Texas in 1936, Poage has been returned by his constituents to each succeeding Congress.

Born on December 28, 1899 in Waco, Texas, William Robert Poage is one of the three sons of William Allan and Helen Wheeler (Conger) Poage. His two brothers are Scott A. Poage and Conger

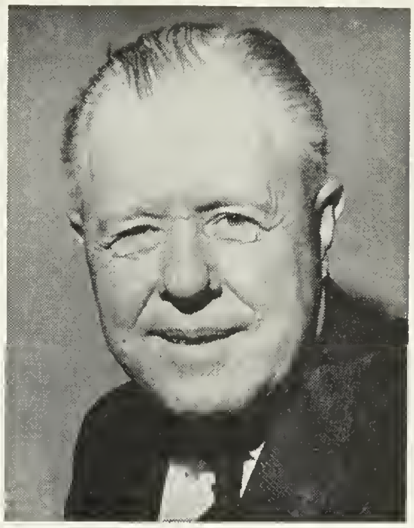
Poage. In 1901 the family left Waco to settle down on a cow ranch in Throckmorton, a county in western Texas. Poage attended the local schools and Waco High School, from which he graduated in 1917. After a wartime hitch in the United States Navy as an apprentice seaman, he enrolled at Baylor University in Waco, where he joined the debating team. During the summer of 1919 he studied at the University of Texas. He obtained the B.A. degree from Baylor in 1921 and then entered the university's law school. While studying law he taught geology to Baylor undergraduates as an instructor and attended summer school at the University of Colorado in 1923. He obtained the LL.B. degree in 1924.

In 1924 Poage was admitted to the Texas bar and entered the private practice of law in Waco. From 1924 to 1928 he also taught as a law instructor at Baylor, and from 1928 to 1935 he was a partner in the firm of Poage and Neff. Entering politics, he was a state representative from 1925 to 1929 and a state senator from 1931 to 1937.

In 1936 Poage was elected to the Seventy-fifth Congress of the United States as a Representative from the Eleventh District of Texas. The following year he was appointed to the Census, Immigration and Naturalization, War Claims, and Claims committees, and in the Seventy-sixth Congress he also became a member of the Flood Control and District of Columbia committees. He left those assignments when he was appointed to the Agriculture Committee in 1941. Two years later he became vice-chairman of the Agriculture Committee and chairman of three of its subcommittees: foreign agricultural operations, livestock and feed grains, and conservation and credit. Since taking over the chairmanship of the Agriculture Committee in 1967 from Harold D. Cooley, Democrat of North Carolina, he has kept only the last of his subcommittee posts.

Because of his long incumbency, Poage has been involved in the preparation of most legislation enacted to provide government control of agriculture since the Roosevelt Administration. During World War II the government needed agricultural produce for war relief, and to stimulate increased levels of production, mandatory rigid price supports were established for basic commodities at a high level of parity. (Parity involves a complex formula by which the government determines a fair price for agricultural goods by comparing the prices farmers receive for their produce to the prices they must pay for the goods they need.) Under the price support system the government guarantees the farmer a certain price for his produce, provided that he adheres to acreage allotment regulations, and it buys and stores the surpluses that would otherwise force prices down on the market. Because after the war overproduction threatened to cause a drastic fall in prices if the market were free, Congress voted to extend rigid price supports at 90 percent of parity on a temporary basis with the understanding that flexible supports would go into effect later.

Since the high supports tended to reinforce the inflationary trend of the postwar economy and the government storehouses were bulging with surpluses, Charles F. Brannan, Harry S. Truman's Secretary of Agriculture, looked for a new solution that would still protect the farmer. Under the Brannan plan, prices of farm products would be allowed to fall to their natural level on the market, but farmers would be subsidized by the government to the amount between what they received on the market and what they would be entitled to under the support program. When the plan was under discussion early in 1949 Poage denounced it because of the proposed production payments to be made by the government. "The very act of accepting a dole from the government tends to break down the fiber of the people," he declared at a House hearing. Not, he made clear, that he opposed the payments in principle; he merely objected to their being made directly. Poage asked Secretary Brannan if they could be "sugar-coated" under a farm insurance plan so that the farmer would not lose his "self-respect." Ultimately Congress rejected Brannan's scheme of agricultural subsidy and voted once more to extend the rigid high support program of aid to farmers.



W. R. POAGE

Poage's disagreement with Secretary Brannan was only a prelude to an acrimonious eight-year feud with the Eisenhower Administration and its Secretary of Agriculture, Ezra Taft Benson. Benson wanted a flexible price support program to eliminate costly farm surpluses, arguing that lower prices in times of bumper crops and higher prices in times of poorer yields would encourage farmers to adjust their crops to the real demand in the marketplace. A flexible support program was finally passed in Congress and went into effect on January 1, 1955, under which farm prices on basic commodities would be supported between 82 and 90 percent of parity the first year and later could drop as low as 75 percent. During a House Agriculture hearing in February 1955 Poage denounced the flexible support program, charging that it would reduce the farmer's income and would be especially unfair since the Administration was trying to pass a law to raise the minimum wage.

Farm prices did drop as the flexible support program went into effect, while prices of the products farmers needed to buy continued to rise. In 1955 Poage and other House Democrats tried unsuccessfully to restore high fixed supports. As an alternative way to relieve the farmers' plight without accumulating new surpluses, the Eisenhower Administration proposed a soil bank plan in 1956 that would provide subsidy payments for farmers who voluntarily withheld land from production beyond the limits set by their acreage allotments. Poage cautioned that if the soil bank plan were to be put into effect, payments should not be made until after the November Presidential contest, to avoid charges that it was "a slush fund to buy the election." He was one of a group of Senate and House conferees who drew up farm legislation that year in a bill that included the President's soil bank plan. After House and Senate passage, however, the bill was vetoed by Eisenhower because it contained provisions restoring high rigid supports. A compromise bill was hammered out by the Congressional conferees, passed by Congress, and signed into law by the President on May 28, 1956. The Agricultural Act of 1956 omitted the high support provision and a proposal by Poage that the farmers receive subsidy payments, somewhat similar to the Brannan plan, to make up the difference between the prices they received under flexible supports and the prices they would have received under rigid supports at 90 percent of parity.

A severe drought in the Southwest led Poage to introduce a drought aid plan in the House in January 1957. Signed into law on April 25, 1957 and known as the deferred grazing bill, it provided for the federal government to rent the parched land from farmers and ranchers until the drought subsided and the land became usable again. That same year Poage failed in his attempt to increase soil bank subsidies to counteract the effects of cuts in price supports on eight major crops. Along with Harold D. Cooley, chairman of the House Agriculture Committee, in 1958 Poage reluctantly reached a compromise agreement with Secretary Benson on a farm bill that would cut supports on corn, cotton, and rice. With the Presidential and Congressional elections near, Poage and other Democrats unsuccessfully sponsored a new farm program in 1960 that would eliminate price supports and storage of surpluses, substituting a Brannan-plan type of direct payment to be made to farmers if the market price fell below a certain level.

In general Poage supported President John F. Kennedy's farm programs, backing his efforts to force farmers to accept stiff controls over crop yields rather than acreage allotments before they could benefit from government price guarantees. Poage voted for both the original omnibus food and agriculture bill of 1962, which was defeated, and for the final compromise bill signed into law on September 27, 1962. He also supported the next major farm legislation, sponsored by the Johnson Administration in 1965, which for the first time established direct payments for cotton farmers. In 1968 and 1969 Poage fought efforts to include provisions in farm bills that would limit the amount of government subsidy any one farmer could receive. (Drew Pearson and Jack Anderson in their syndicated column wrote on October 14, 1968 that although only .10 percent of Poage's constituents were eligible for payments of over $5,000 per year, in 1967 that small number of farmers received subsidies totaling $5,318,892 from the federal government.)

During the Truman Administration Poage sponsored legislation extending the Rural Electrification Act of 1936 to include long-term Federal loans at 2 percent interest to companies introducing telephone service and electricity into rural areas. A sponsor of legislation for improved treatment of animals, in 1957 he wrote a bill calling for more humane slaughter of animals, and in 1966 he introduced legislation directed against the traffic in pets stolen for research purposes. In 1951 he helped to set up a farm laborer or "bracero" program for the temporary migration of Mexican laborers to farms in the United States. It continued until 1964, when labor, welfare, and church groups succeeded in their lobbying efforts to see that the program was not renewed. In reply to accusations that the bracero program provided a ready supply of "slave labor" Poage contended that the program provided "the best kind of foreign aid" for Mexican families who might otherwise starve. Poage has also fought against minimum wage standards for American migrant workers, arguing that farmers must keep production costs down. In 1959 he declared a minimum wage to be "illegal, impractical, and immoral."

In 1968 Poage fought to reduce government spending on the food stamp program, and in 1969 he opposed efforts to establish a free food stamp program, objecting that it would lead to "Socialism." In April 1968 he mailed letters to all county health officers in the United States, asking if they were aware of any cases of starvation or serious hunger in their districts. The following month the House Agriculture Committee issued a report based on 181 replies. The report revealed that the committee had been unable to find a single case of starvation in the United States, although there were many cases of malnutrition, which the county health officers attributed to local custom and ignorance in choosing proper foods.

W. R. Poage, who is called Bob by his colleagues and constituents, married Frances Lenoir Cotton on February 14, 1938. Although they have no children of their own, they have helped to rear two nephews, Jack and Bob Freeman. Poage and his wife, who worked as a secretary before their marriage, live a quiet life in southeast Washington, away from the chatter of the Washington cocktail circuit. His church affiliation is the Universalist, and he is both a Mason and a member of the American Legion. Each morning he is at his office desk by eight o'clock, conscientiously answering all his mail, even when it is not from his own constituents.

Poage is a forceful public speaker, who is not without a sense of humor. He is five feet ten inches tall, weighs 180 pounds, and has green eyes and graying brown hair. For years his favorite book was an atlas he was given at the age of eight, and he has maintained a life-long interest in geography and geology. He recently urged the construction of a scenic and historic parkway in Texas. A Texas farmer and rancher, Poage was made an honorary member of the Soil Conservation Society of America in 1967 in recognition of his support of legislation for conservation and agricultural research. Since 1947 he has been a member of the American delegation to the Interparliamentary Union and faithfully attends their annual conferences.

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POLANSKI, ROMAN

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ROMAN POLANSKI

On the basis of only a few films, the young Polish-born director Roman Polanski has gained international prominence as a leading cinéaste. Before leaving Poland in 1962 he acted in several Polish New Wave films and he made two of his own, *Two Men and a Wardrobe* (1958) and *Knife in the Water* (1962) that won international awards. Since then his British and American films, including *Repulsion* (1965), *Cul-de-Sac* (1966), and *Rosemary's Baby* (1968), have established him as a master of suspense and the macabre.

Roman Polanski was born in the Bastille section of Paris on August 18, 1933, the only child of Polish parents. When he was three, the family moved back to Poland and settled in Crakow. During World War II his parents were interned in a Nazi concentration camp, and his mother died in a gas chamber. Polanski's life was scarred by the wartime tragedies around him, and he has never forgotten the rootless and violent days of his childhood. He grew up in a series of households, shunted from family to family. (The families he lived with brought him up as a Roman Catholic, but he claims to have lost all religious faith by the age of fourteen.) To help earn his keep he sold newspapers and did odd jobs. After the war he was reunited with his father, who later remarried, and he enrolled in a local Crakow technical school in order to become an electrician. Polanski soon grew bored with that trade, however, and during the next few years he found himself gravitating toward an acting career. At twelve he had begun to appear on children's radio programs, and two years later he was a member of a Crakow theatre troupe, with whom he performed for several years. "The stage was just for me one way to get to films," he told Kimmis Hendrick of the *Christian Science Monitor* (November 27, 1967). "From the time I was twelve, I went practically every day to the cinema." In 1950 Polanski enrolled in art school, meanwhile fulfilling his acting commitments. He graduated in 1953, the same year that he made his movie debut in a small role in the Polish-made omnibus film *Three Stories*. Over the next eight years he appeared in a number of Polish films, including *The Magic Cycle*, *Wrecks*, and *See You in the Morning*. He acted in several pictures directed by Andrzej Wajda, among them *A Generation*, *Innocent Sorcerers*, and *Samson*.

In 1954 Polanski applied for entrance to the acting school of the world-renowned Polish National Film Academy at Lodz. (He had wanted to enter the director's school but felt he had no chance of being admitted, since it chose only a handful of applicants among the hundreds who tried to get in annually.) After being rejected three times as an actor, he took the rigorous ten-day director's examination and was accepted. The film school offered Polanski an opportunity to learn about all aspects of movie-making. "[Such an education] is something you lack in America and in England, too," he explained to Bob Thomas of the Washington *Post* (October 11, 1967). "The schooling is amazingly thorough, beginning with the basic steps of using a still camera and developing your own film. By the time you finish the course, you are making your own short films." Among the shorts that Polanski wrote and directed as school exercises were *Break Up the Dance* (1957), *The Lamp* (1959), and *When Angels Fall* (1959). The last of these, which won him his diploma in 1959, created the half-real, half-dream world of an old woman recalling incidents from her youth. By far Polanski's most important achievement from that period was *Two Men and a Wardrobe* (1958), a sardonic fable concerning the futile journey of two men who stumble out of the sea with a large wardrobe trunk, try unsuccessfully to dispose of it in a nearby town, and ultimately disappear back into the sea with their burden. The short won five international film awards, including one for experimental pictures at the Brussels World Fair. In retrospect Polanski has said of it, "I wanted to show a society that rejects the noncomformist or anyone who is in its eyes afflicted with a moral or physical burden."

After graduation Polanski became an assistant film director with Kamera, one of Poland's eight cinema production companies, working with French director J. M. Drot on a series of documentaries, and assisting Andrzej Munk on a picture entitled *Bad Luck*, in which he also acted. In 1960 he took a trip to Paris, where he coauthored and directed the short film, *Le Gros et le Maigre.* A parable on man's survival in a brutal world, the picture has only two characters: a thin servant, played by Polanski, and his monstrously obese and sadistic master, from whom he cannot escape. The following year he returned to Poland and made another short, *Mammals,* which won the Grand Prize at the Tours (France) Film Festival.

The same year Polanski directed his first feature film, *Knife in the Water,* a subtle drama about a middle-aged journalist and his wife who invite a young hitchhiker aboard their yacht. On an isolated lake the two men wage a silent contest, heavy with sexual implication, for the attentions of their female companion. The picture brought Polanski international prominence, winning for him the Venice Film Festival Critics Award of 1962, and, after it was released in the United States in 1963 by Kanawha Films, Ltd., an Oscar nomination as best foreign language film of 1964. *Knife in the Water* was the first Polish feature to be given widespread distribution in the art houses of the United States. Typical of the generally favorable critical reaction it received was Archer Winsten's appraisal in the New York *Post* (October 29, 1963): "[It] is a picture more like poetry than prose, more avant-garde than ordinary story-telling cinema, and yet, despite the slowness . . . [Polanski and his coauthors] . . . do sustain a remarkable amount of interest."

After completing *Knife in the Water* Polanski returned to Paris to live. There he met Gérard Brach, a French writer and former film publicist, with whom he collaborated on the scripts of his next four film ventures. Their ill-fated first effort was an episode entitled "A River of Diamonds" for the French omnibus film *Les Plus Belles Escroqueries du Monde (The Beautiful Swindlers).* When the film was released in the United States in 1967, a *Variety* reviewer (November 1, 1967) could only recommend it for "the dubious merit of displaying the worst work of noted directors Roman Polanski and Claude Chabrol."

Early in 1964 Polanski met the Polish-born film producer Gene Gutowski. Not long after that he moved to London, where he and Gutowski formed their own production company, Cadre Films, Ltd. Under contract with the Compton Group of London, Polanski and Cadre made two films, *Repulsion* (1965) and *Cul-de-Sac* (1966), deliberately shocking studies of violence and sexual pathology that established Polanski as a master of horror and the grotesque.

Repulsion, his first English-language film, detailed the mental breakdown of a beautiful but psychotic young woman, played by Catherine Deneuve, whose abnormal fear and loathing of sex eventually drive her to commit murders of savage ferocity. "We are placed about as deeply into a disintegrating mind as one can probably get on film," observed William Wolf in *Cue* (October 9, 1965). Most of his colleagues agreed, but some, including Judith Crist, felt that ultimately the film offered "only horror and shock for their own sake." The film carried off the Critics Prize at the Venice Film Festival and the Silver Bear Award at the Berlin Film Festival.

Although it too garnered awards at Venice and Berlin, *Cul-de-Sac* was not received quite as well as *Repulsion,* mostly because its juxtaposition of horror and grotesquerie alienated many critics. A black comedy with several Pinteresque touches, *Cul-de-Sac* presents a triangle made up of a middle-aged transvestite, his nymphomaniacal young wife, and a burly gangster who uses their isolated home —an eleventh-century castle—as his hideaway. Shot on a lonely inlet off the Northumberland coast, the film starred Donald Pleasence, Lionel Stander, and the late Françoise Dorléac.

In 1966 Polanski's Cadre Films joined with Filmways Productions, a Hollywood outfit, to produce Polanski's first feature-length color film, a takeoff on old-time horror movies called *The Fearless Vampire Killers or Pardon Me, But Your Teeth Are in My Neck.* When Filmways' chief executive, Martin Ransohoff, saw Polanski's completed product, which was filmed in Europe, he stepped in and trimmed the footage by twenty minutes, reedited, redubbed, and altered sound effects. Polanski was enraged, and *Time* magazine (November 24, 1967) reported him as saying, "What I made was a funny, spook fairy tale, and this [the Ransohoff version] is a sort of Transylvanian *Beverly Hillbillies*!" Polanski tried without success to get his name removed from the picture's credits, as coauthor, coproducer, actor, and director. His remaining two-picture commitment to Filmways was cancelled. When MGM released the Ransohoff version in 1967 it aroused no enthusiasm in the United States, although Polanski told Ritchie Yorke (Toronto *Globe and Mail,* August 31, 1968), "In Europe, they're showing my original print, and it's doing very well."

Early in 1967 Polanski and Gutowski signed a contract with Paramount Pictures and came to Hollywood. There the Paramount producer William Castle, Hollywood's resident specialist in Grand Guignol, persuaded Polanski to write and direct the screenplay for *Rosemary's Baby,* based on Ira Levin's best-selling novel about diablerie in modern Manhattan. Polanski adhered very closely to his source in adapting Levin's fanciful tale of a young woman who gradually discovers that she has been betrayed by her husband into bearing a diabolical child. His cast was headed by Mia Farrow, John Cassavetes, Ruth Gordon, and Sidney Blackmer.

When the film was released in 1968 Polanski's direction was highly praised by critics. One of them, Joseph Gelmis, wrote of Polanski in *Newsday* (June 13, 1968), "The brilliance of his technique is astonishing. He keeps suggesting subliminally what's about to happen. But, instead of spoiling our surprise, the method keeps the suspense escalating as we are drawn forward squeamishly in disbelief and dismay." Critics agreed that *Rosemary's Baby* represented Polanski's most successful effort since *Knife in the Water,* although some regretted that he had squandered his gifts on such "nonserious" material as a suspense story about witchcraft. "Polanski . . . must no longer be burdened with the standards he set for himself with *Knife in the*

Water," lamented Stanley Kauffmann in the *New Republic* (June 15, 1968), ". . . since then, he has only been trying to entertain us and . . . he is at last succeeding . . . as a manufacturer of intelligent thrillers, clever and insubstantial."

Rosemary's Baby has grossed huge receipts at the box office, even though the National Catholic Office for Motion Pictures gave it a "C" (condemned) rating because of its "several scenes of nudity" and "the perverted use which the film makes of fundamental Christian beliefs." When the film was submitted in early 1969 to the British Board of Film Censors, the members demanded that fifteen seconds be cut from the scene in which Rosemary is raped by the devil because of "elements of kinky sex associated with black magic." Polanski's protests got him nowhere, although, through a legal technicality, he was allowed to show the uncut version at a press preview and at a première for invited guests.

Under Polanski's contract with Paramount Pictures he is scheduled to direct a biographical film about the violin virtuoso Niccolo Paganini, with a script by Ennio De Concini, and "Donner Pass," an adult Western dealing with the snow-trapped pioneers in the Sierra Nevada who were finally reduced to cannibalism. United Artists has signed him to write, direct, and produce "The Day of the Dolphins," based on a novel by Robert Merle. Shortly to be released by Cadre Films are "A Day at the Beach," adapted from a Dutch novel, and "Romance of a Horse Thief," which is set in Czarist Russia.

Polanski has been married twice. His first marriage, to Barbara Lass, a Polish film actress, ended in divorce in 1961. In January 1968 he married the American movie actress Sharon Tate, who appeared in *The Fearless Vampire Killers.* Miss Tate and three companions were found brutally murdered in the Polanskis' Hollywood hills home. The apparently senseless crime has been charged to the members of a strange hippie cult and their leader Charles Matson. None of the alleged murderers was acquainted with the Polanskis nor with the other victims. At the time the tragedy occured Polanski was in London, where he and his wife also maintained a home.

Although he keeps up his Polish passport, Roman Polanski has not returned to Poland since 1963, an absence better explained by his overriding interest in filmmaking than by politics. "When I was twenty-three I was very political," he told Richard L. Coe (Washington *Post,* October 24, 1965). ". . . Now I have lost all interest in politics, though of course there are certain situations in which one has no choice about taking a stand." A gifted linguist, Polanski spoke little or no English when he left Poland and now is so much at home in the language that he writes film scripts in it. Besides Polish and English, he speaks French, Italian, and Russian. A small man (five feet four inches) with tousled hair and pointed features, Polanski possesses self-assurance, an indomitable sense of humor, and a remarkable talent for mimicry. Howard Thompson described him in the New York *Times* (November 14, 1965) as "an imp—a merry-eyed, spirited extrovert, bubbling with energy and mischief." His hobbies include skiing, fencing, and car racing. After he was forced to resign from the Cannes Film Festival jury along with other members when student riots in Paris spread to Cannes in May 1968, Polanski vowed never again to take part in any film festivals.

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PREBISCH, RAÚL (preb'ish ra-ōōl')

Apr. 17, 1901- Argentine economist; educator
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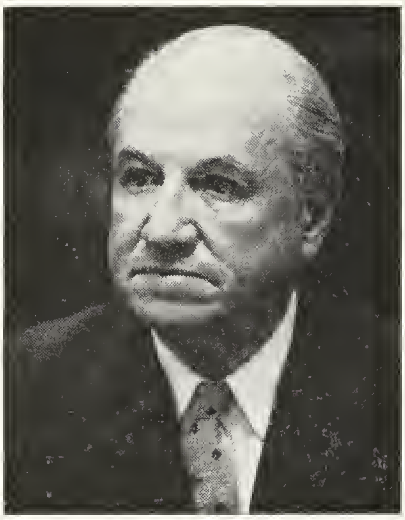
During his six somewhat stormy years as the first secretary general of the United Nations Conference on Trade and Development, Raúl Prebisch, Latin America's most influential economist, became widely known as a spokesman for underdeveloped nations in a proposed reshaping of world trade patterns. When he resigned in March 1969, he gave poor health as his official reason, but instead of retiring, he has been dividing his time between jobs in Washington, D.C. and Santiago, Chile. He serves in Washington as senior adviser to inter-American and international organizations and in Santiago as director general of the Latin American Institute for Economic and Social Planning, a position he has held since 1962.

Raúl Prebisch was born in Tucumán, Argentina on April 17, 1901. His father, a native of Germany, had gone to Argentina as a boy. His mother was of the oldest Spanish stock in Argentina. One of her forefathers had been with Pizarro in Peru. Prebisch attended the University of Buenos Aires, and soon after obtaining a degree in economics in 1923, he embarked upon a dual career in government and education. In 1925 he became professor of political economy at the University of Buenos Aires, where he taught until 1948. During the first part of that period he held a series of government positions: deputy director of statistics from 1925 to 1927, director of economic research for the National Bank of Argentina from 1927 to 1930, Under Secretary of Finance from 1930 to 1932, and adviser to the Ministry of Finance and the Ministry of Agriculture from 1933 to 1935.

Early in his career, therefore, Prebisch, a man of exceptional energy, established the lifelong pattern of working at more than one job at a time. President Austín P. Justo appointed him in 1935 to organize the Central Bank of Argentina, which he



RAÚL PREBISCH

then administered for eight years as its first director general. While enjoying a reputation as a sound theoretician at the university, he also had the respect of South American bankers for his practical business sense.

Although as a professional economist Prebisch tried to avoid involvement in politics, with the rise of Juan D. Perón in Argentina he was removed from his post at the Central Bank, in 1943. During the following year he made a survey of the economy of Paraguay at the request of that country's government and on assignment for the Mexican government organized the Central Bank of Mexico. With time free to combine scholarship more fully with teaching, he completed a study of the works of the English economist John Maynard Keynes. "Until I read Keynes," he once remarked, as quoted in *Newsweek* (April 6, 1964), "I was a classicist. Afterward I realized that the old laissez-faire doctrines just didn't work."

Prebisch's interlude of relative inactivity ended in 1948 when he accepted an invitation from United Nations Secretary General Trygve Lie to join as an adviser the newly created U.N. Economic Commission for Latin America (ECLA) at Santiago, Chile. Two years later Lie appointed him executive secretary of ECLA, a post that he retained until 1963. The expanding authority of the U.N. coincided with a growing concern throughout the world, particularly in the United States, over the economic plight of the less-developed nations. At a critical time, therefore, Prebisch found himself in a key position to influence the course of economic development in Latin America. During the 1950's and early 1960's he did not hesitate to make use of that advantage either in Latin America itself or in such power centers as New York and Washington.

Following the overthrow of the Perón regime in 1955 Prebisch obtained a leave of absence from his ECLA office to serve as a special assistant for economic affairs in the provisional government first of Eduardo Lonardi and then of Pedro Eugenio Aramburu. When he resumed his duties in Santiago a few weeks later, he was still able, as head of the ECLA mission to the Argentine government, to help relieve his country's economic crisis. At the time of the ouster of Perón, Argentina was bankrupt. Between 1943 and 1955 the country's internal debt had risen from a little over 6 billion pesos to 86.5 billion. Argentina's imports exceeded its exports, causing balance of payment problems. Agriculture and basic industries such as power and transportation were in great need of rehabilitation.

To combat inflation, Prebisch called for rigid austerity. Devaluating the peso, he advocated the removal of the Central Bank from the political arena and a return to orthodox business methods. Prebisch's recommendations were difficult for the Argentines to swallow after a dozen years of Peronist demagoguery. In advising that first priority be given to bolstering the nation's agriculture and in urging that foreign investment be encouraged, he antagonized groups like labor, which had been favored under Perón, and nationalists in general. "The measures he has advocated and implemented," Edward A. Morrow reported in the New York *Times* (January 5, 1956), "have made him the most unpopular man in the country."

By 1957 Prebisch was once again concentrating on Latin American regional problems. He spent much of 1957, 1958, and 1959 trying to sell the idea of a Latin American common market. His crusade led to an ECLA conference in Panama in May 1959. Its delegates agreed to name a group of experts to draft a basic common market agreement for Latin America under which trade barriers between the countries would eventually be removed. Prebisch faced opposition from many quarters, particularly from economic nationalists. He also had to fight the inertia of traditional trading patterns. Nevertheless, two organizations that can trace their roots to his efforts and ideas came into being: the Central American Common Market (CACM), which includes Guatemala, El Salvador, Honduras, Nicaragua, and Costa Rica; and the Latin American Free Trade Area (LAFTA), which includes Argentina, Brazil, Chile, Mexico, Paraguay, Peru, and Uruguay, as original members, and Colombia, Ecuador, Bolivia, and Venezuela. In a report released in April 1963, his final statement to ECLA, Prebisch asserted that fundamental social reforms were essential to economic progress in Latin America.

It was under the aegis of ECLA, while Prebisch was still executive secretary, that the Latin American Institute for Economic and Social Planning was established in Santiago, with financial help from the United Nations Special Fund and the Inter-American Development Bank. In May 1962 Prebisch was appointed the first director general of the institute, whose purpose is to provide training and advisory services in planning for Latin American countries.

Arguing that the weak trading position of Latin American countries entitled them to a large amount of foreign aid, Prebisch encouraged United States expenditures for economic and social development in the region. He was chosen in 1962 to serve as coordinator of the "Nine Wise Men," a panel of nine experts, of the Alliance for Progress. Other commitments required his resignation before the end of his three-year term and, presumably, also led him to decline in early 1964 the chairmanship of the Inter-American Committee for the Alliance for Progress.

Prebisch's most important commitment was to the United Nations Conference on Trade and Development, of which he was appointed secretary general on January 1963 by U.N. Secretary General U Thant. Organizing the UNCTAD and planning the convening of its first session took Prebisch more than a year. In the spring of 1964 an unprecedented assembly of over 100 countries, four-fifths of them classified as less developed, met in Geneva, Switzerland. Prebisch set the tone of the conference and stated the case for the less-developed majority. Citing a $20 billion trade deficit between them and the industrialized nations, a deficit, he noted, that was likely to grow, Prebisch argued that it represented $20 billion in purchases the less-developed countries could not make in industrialized markets. He urged the more-developed countries to enter into commodity agreements and to grant preferences for goods manufactured by the less-developed countries. Without concessions and without increased bilateral economic assistance and domestic economic reforms, Prebisch predicted, economic disaster would occur in much of the world.

Although delegates from some of the "have" nations reportedly resented Prebisch's tactics in rallying the less-developed countries to make demands upon the affluent governments, even his detractors admitted that not enough was being done to solve the problems of poverty. Out of UNCTAD I, as the conference came to be called, there emerged a commitment by the developed countries to increase economic assistance to less-developed countries and a willingness to move toward tariff reduction. Moreover, trade and development became linked, and the industrialized nations were made aware of the special trade problems of the less-developed nations as a group. UNCTAD I created a trade and development board made up of three committees through which Prebisch could work on problems of commodity trade, manufactures, and "invisibles," such as tourism, insurance, and shipping.

"We have the Socratic function of the gadfly," Prebisch once said of UNCTAD, as quoted in the *Christian Science Monitor* (August 22, 1966). He envisaged the conference not merely as serving as a forum for discussion but as actually changing the economic relations between the "have" and "have-not" countries, in favor of the latter. Despite sound analysis, precise recommendations, and articulate advocacy of the cause of the less-developed nations, Prebisch was able to sway the important industrialized nations only in a few rare instances. Tin and sugar agreements were reached, but American opposition in the spring of 1966 killed a world cocoa agreement for which Prebisch and his staff had worked hard.

At UNCTAD II, the second U.N. Conference on Trade and Development, held in New Delhi, India in February and March 1968, Prebisch made another attempt to gain acceptance of his views on the creation of a "global strategy of development." He reiterated the need for opening the large industrialized markets to manufactured and semimanufactured products of the poorer nations as well as to their primary commodities. He also urged an increase in trade among developing countries themselves and among developing countries and Communist countries.

The New Delhi conference, at which 130 nations were represented, produced many speeches, resolutions, and committees, but few tangible results. Some delegates and observers began to question the viability of an organization like UNCTAD or the usefulness of additional conferences of similarly unmanageable size. In November 1968 Prebisch announced his resignation as secretary general of UNCTAD, to become effective in March 1969. His action was attributed in the press to a feeling of frustration after the close of the New Delhi conference and to his recognition of lack of "political will" on the part of affluent nations in regard to justice in the world market. Prebisch was succeeded by the Venezuelan economist Manuel Pérez Guerrero.

Since leaving UNCTAD headquarters in Geneva, Prebisch has spent much of his time in Santiago, where he resumed his duties as director general of the Latin American Institute for Economic and Social Planning. He has also been engaged in work in Washington, serving as senior adviser to the Inter-American Development Bank and preparing studies on Latin American trade and finance for other international organizations.

Prebisch's leadership in international economic planning has not gone unchallenged. Some specialists have criticized his views as socialistic and have maintained that he gives insufficient attention to application of his theories. "His defenders, however, verge on the passionate in their praise," Richard Halloran wrote in the Washington *Post* (March 23, 1969). "They argue that he is an earthshaker in his ideas, that he is an innovator in a classical sense, that his broad prescriptions for economic development on a continental or hemispheric, or global scale provide an essential framework for implementation." He is said to have influenced a whole generation of Latin American leaders, including Eduardo Frei, President of Chile, and José Ferrer Figueres, former President of Costa Rica.

In 1955 Prebisch was made an honorary professor of political economy at the University of Buenos Aires and in 1956 an honorary member of the faculty of economics of the University of Chile. Among his other honors are degrees from Columbia University in New York, Los Andes University in Bogotá, Punjab University in Chandigarh, and the University of Ottawa in Canada. He is the author of *Introducción a Keynes* and *Anotaciónes sobre la Crisis Ganadera.*

By his second marriage, to Eliana Díaz Prebisch, Raúl Prebisch is the father of a six-year-old son, Raúl Prebisch Jr. Prebisch is a dapper man of medium height and has hazel eyes and silver hair. On the rostrum, where he is articulate in English as well as Spanish, his manner tends to be intense and terse and his gestures are expressive. He is known for his quick, quiet sense of humor and for his appreciation of fine foods and vintage wines. His prescription for physical fitness includes a daily siesta and a long, brisk walk, which also ensure his mental vigor.

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RAFFERTY, MAX(WELL LEWIS, JR.)

May 7, 1917- California State Superintendent of Public Instruction

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The most vociferous champion of fundamentalism —or what he calls "education in depth"—among American educators today is Max Rafferty, the conservative firebrand who heads California's state educational system. During more than two decades as a teacher, principal, and school district superintendent, Rafferty became persuaded that liberal permissiveness and progressivism were undermining learning and contributing to social disorder. In 1961 the flamboyant educator, a mordant and spellbinding—if at times fustian—orator and a rousing, idiomatic prose stylist, began speaking out in favor of a return to curricula oriented around drilling in the three R's and indoctrination in old-fashioned patriotic virtue, and he gained national attention with such caustic broadsides as his book *Suffer Little Children* (1962). Elected California State Superintendent of Public Instruction and Director of State Education in 1962, Rafferty was reelected to a second four-year term in 1966. Running as a Republican with a hard law-and-order platform against Democrat Alan Cranston, he lost a bid for the United States Senate in 1968.

The son of Maxwell Lewis Rafferty and De Etta (Cox) Rafferty, Maxwell Lewis Rafferty Jr. was born on May 7, 1917 in New Orleans, Louisiana. His father was a Roman Catholic of Irish descent and his mother a Baptist of Colonial stock. He has a sister, Frances Rafferty Baker. "We were not upper class," Rafferty recalled for A. J. Langguth, who interviewed him for the *Saturday Evening Post* (October 19, 1968), "but by the standards of the times, we were pretty well off."

Rafferty's mother, who taught him to read when he was three, plied him with such books as *Robinson Crusoe,* stories of King Arthur and his Court, and books of American history. "As an educator, Rafferty often deplores the fact that such books have been replaced in many schools by pap about Dick and Jane at the bakery," A. J. Langguth reported in his *Saturday Evening Post* article. "His favorite books these days, he says, are the popular histories of Will Durant ('one of our finest intellects') and the novels of Allen Drury." His mother also exposed him to music. "Not the classics, because they didn't happen to be her interest," he told Langguth. "But the operettas, *Showboat,* the better music of the day."

When Rafferty was four the family moved to Sioux City, Iowa, where the father opened a paint and wallpaper store. In 1931 the business failed and the Raffertys moved to Los Angeles, where the elder Rafferty found work in an auto plant. At Beverly Hills High School, Rafferty stood out among his classmates for his intense bookishness, his debating skill, and his youth. (Having skipped a couple of grades, he was two years younger than his peers.)

Graduating from high school at sixteen, Rafferty entered the University of California at Los Angeles, where he majored in history, minored in English, managed the football and rugby teams, served as president of the Sigma Pi fraternity, and belonged to the U.C.L.A. Americans, a group of athletes and fraternity members formed as a counterweight to leftist campus organizations. According to A. J. Langguth, his academic average as an undergraduate was C-plus.

After taking his B.A. degree, in 1938, Rafferty worked as gas station attendant for a few months, until he was striken with mononucleosis. During convalescence he reflected seriously on a career and decided to become a teacher. The factors influencing his decision, were, as he has listed them, "love of children, desire to influence the future, [and] fondness for scholarly research." Returning to the University of California at Los Angeles to obtain the credits in education necessary for qualifying as a teacher, Rafferty found the U.C.L.A. School of Education to be "rabid" with John Dewey's progressivism, a philosophy repugnant to him because of its denial of "positive eternal values" and its stress on "life adjustment and group acceptance" at the expense of individualism and curriculum content. "I became a modest authority on Dewey-ism . . .," Rafferty recalled for Mark Harris in the *Atlantic Monthly* (December 1967). "I had no choice. It was survival. It was root hog or die. It was the only way I could get a credential. I became a grade-A, number-one hypocrite, and by dint of hypocrisy I rose." He told Harris that only two courses had lasting value for him: "Latin, because it taught me to think, and debate, because it taught me to think on my feet." Years later Rafferty summed up his differences with the progressivists with this example: "After more than two decades in this Alice-in-Wonderland profession, I am more convinced than ever that the fastest and simplest way to learn about Eskimos in Alaska is to read about them and discuss them, not to construct harpoons and eat whale blubber."

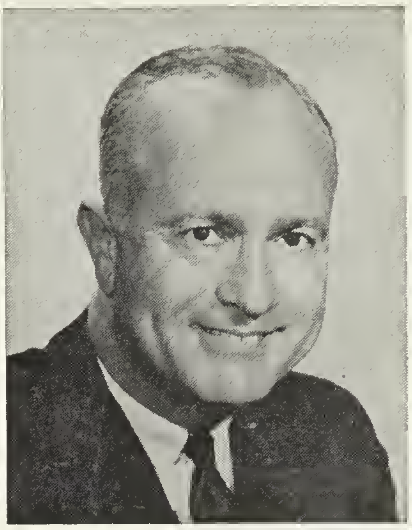
Rafferty spent the first twenty-one years of his teaching career in schools in isolated California desert towns because "they paid better salaries and advancement was more rapid." His first job was in the Trona Unified School District, where he taught English and history and coached the football team from 1940 to 1948. During World War II he was exempted from military service, reportedly because of flat feet.

Rafferty was principal of Big Bear High School in Big Bear Lake, California from 1948 until 1951, when he became superintendent of the Saticoy Elementary School District. Meanwhile he was continuing his postgraduate work evenings and summers. He received his M.A. degree in education at U.C.L.A. in 1949 and his Ed.D. degree in educational administration at the University of Southern California in 1956. His doctoral dissertation was "Personnel-Pupil Ratios in Certain California Elementary School Districts."

In 1955 a bitter dispute within the Needles Unified School District led to the dissolution of the Needles school board and the resignation of the superintendent and all three school principals. Called in as the new superintendent, Rafferty found the Needles school system in deplorable condition and set out to rebuild it. He raised academic standards, added a variety of textbooks to those prescribed by the state, boosted teachers salaries (and thereby reduced annual staff turnover from 50 to 18 percent), instituted programs for gifted students and adults, built a strong athletic program, particularly in football, and raised funds for scholarships for Indian and Mexican-American children.

The schooling provided in Needles under Rafferty came to national attention when it was described in an article in the *Christian Science Monitor* as "one of the best public educations in the state." In 1961 the school board of La Canada, a prosperous suburb of Los Angeles, hired Rafferty as superintendent of its school district. The turning point in his career came with his speech "The Passing of the Patriot," which he delivered in his first appearance before a public school board meeting in La Canada. In the speech Rafferty blamed his generation of educators, those in control of schools since the 1930's, for having been "so busy educating for 'life adjustment' that we forgot that the first duty of a nation's schools is to preserve that nation. . . . The results are plain for all to see: the worst of our youngsters growing up to become booted, sideburned, ducktailed, unwashed, leather-jacketed slobs, whose favorite sport is ravaging little girls and stomping polio victims to death; the best of our youth coming into maturity for all the world like young people fresh from a dizzying roller coaster ride, with everything blurred, with nothing clear, with no positive standards, with everything in doubt. No wonder so many of them welsh out and squeal and turn traitor when confronted with the grim reality of Red military force and the crafty cunning of Red psychological warfare." In conclusion he proposed that he and his audience dedicate themselves to returning patriotism to education, to the end of making "our young people informed and disciplined and alert—militant for freedom, clear-eyed to the filthy menace of Communist corruption . . . [and] happy in their love of country."

The speech drew a heated and sharply divided response from Rafferty's audience. Widely publicized through the mass media and through copies distributed by right-wing groups, it turned Raffertv, as Kenneth Lamott observed in the New York *Times* (September 1, 1968), into "the idol not only of the crackpot right but of all those other citizens who yearn for the simple and manly virtues with which we credit our ancestors."


MAX RAFFERTY

At the suggestion of the conservative Citizen's Advisory Committee on Education, Rafferty ran for State Superintendent of Public Instruction in 1962. His opponent, Professor Ralph Richardson of the University of California, had the almost unanimous backing of the educational establishment in California, but Rafferty drew the support of a wide coalition of conservative forces, from the American Legion to such right-wing millionaires as Patrick J. Frawley, the board chairman of Eversharp-Schick, and in face-to-face debates he scored heavily over Richardson. Rafferty took the election by a margin of 219,844 votes, and he was reelected in 1966 with an unprecedented landslide of almost 3,000,000 ballots.

Under Rafferty, "education in depth" has replaced "progressive education" as the official philosophy of the State Department of Education. "Education in depth," according to Rafferty, "maintains there are lasting values . . . holds that the teaching of organized, disciplined, and systematic subject matter is the principal objective of the schools . . . intends to regard the individual as the be-all and end-all of the educative process . . . regards reading and recitative discussion as still the most effective and economic method of instruction."

In accordance with the new philosophy, grammar texts have returned to the elementary grades of California's schools and programs in compensatory education have been instituted for potential dropouts. Other changes—such as the adoption of music textbooks containing "Columbia, the Gem of the Ocean," "You're a Grand Old Flag," and other patriotic songs—have been less substantial. Some—such as the substitution of the terms "history," "geography," and "social sciences" for "social studies" and "English" for "language arts"—have had little impact outside the offices of the State Department of Education.

The practical effect of Rafferty's philosophy has been minimal for two reasons. One is that policymaking in California's educational system is hedged against partisanship by a system of checks and balances that prevails in the state's political institutions generally. Much of educational policy is formulated on the local level to begin with, and on the state level it is made by a ten-man appointive Board of Education that Rafferty administers but does not rule. The second reason, cited by some observers, is that the difference between the goals envisioned by Rafferty and the actual practice of education in California has from the beginning been narrower than the chasm suggested by Rafferty's rhetoric, that California's schools have never been as Dewey-dominated as Rafferty maintains. Mortimer Smith in the *National Observer* (April 13, 1964) wrote that Rafferty "would do better to drop the term 'progressive education' and leave it to history, where it belongs." Nevertheless, there are differences between Rafferty and the predominantly liberal State Board of Education, and there has been constant feuding between Rafferty and Thomas W. Braden, the president of the board. Their most publicized quarrel took place in 1963 over Harold Wentworth and Stuart B. Flexner's *Dictionary of American Slang*, which Rafferty characterized as "a practicing handbook of sexual perversion" and tried, unsuccessfully, to have removed from the reference shelves of high school libraries.

In 1967 Dick Darling, a Riverside, California realtor, formed a committee of conservative Republicans interested in unseating Senator Thomas H. Kuchel, a liberal, in the 1968 Republican primary. Approached by the committee, Rafferty agreed to challenge Kuchel and announced his candidacy on February 22, 1968. He gave Kenneth Lamott in the New York *Times* interview three reasons for his decision to enter the Senate race: "One, as a Republican, I felt my opponent wasn't in the mainstream of the Republican party. Two, as an educator, I was appalled by the waste of Federal money and the rat-holes down which it was being poured. Three, as a father whose only son is in the Air Force and is scheduled to go to Vietnam, I knew we had to clean up that mess somehow."

In the primary, campaigning as an opponent of the "four deadly sins" of violence, pornography, drugs, and lawlessness, Rafferty took 50 percent of the total vote and won over Kuchel by 66,635 ballots. In the general election campaign, against liberal Democrat Alan M. Cranston, former controller of California, Rafferty stressed the theme of law and order as "the one great issue." He cited the permissive trend in recent Supreme Court decisions as one of the factors contributing to social disorder and characterized the members of the Court as "a bunch of political hacks, ideological reformers, poker-playing cronies of the President, and child-marrying mountain climbers." Early in the campaign his prescriptions for America's ills ran, according to a paraphrase in a *Newsweek* (September 30, 1968) to "shooting looters, summary street courts-martial for other rioters, more capital punishment, abolishing most foreign aid, and escalating the Vietnam war (perhaps with nuclear weapons)." But he mellowed as the campaign progressed. In handling looters, for example, he told A. J. Langguth in the *Saturday Evening Post* interview that he favored the "minimum force" necessary to enforce the law, and shooting only "as a last resort." Blaming much of the racial unrest on unemployment, he promised, if elected, to sponsor or support legislation authorizing tax cuts or rebates for businesses providing jobs for ghetto dwellers. In Vietnam, he favored a genuinely open election, overseen by neutral observers. Regarding the administration of foreign aid, he advised: "Give to your friends, and not a cent to your enemies." At the polls on November 5, 1968, Rafferty lost to Cranston, 3,329,148 votes to 3,680,352.

Essays by Rafferty criticizing progressive education and arguing for a return to discipline, patriotism, and the three R's were brought together in *Suffer, Little Children* (Devin-Adair, 1962). Reviewers of the book noted its oversimplifications, its contradictions, and its purplish prose, but even the most hostile conceded that it was fresh, dynamic, stimulating, and often vitriolically witty. Fred M. Hechinger in the New York *Times* (May 20, 1962) called it "a sustained and impassioned fire and brimstone sermon" but questioned whether all the progressive sins Rafferty described actually existed. Similar in its themes was *What They Are Doing To Your Children* (New American Library, 1964). "Those . . . who resent repetitious vituperation and harangue will find little to relish in it," R. F. Butts wrote in *Book Week* (April 19, 1964). "Mr. Rafferty's writing abounds with florid passages, bristles with caustic condemnation, and introduces comic relief by means of chatty, slangy, folksy anecdotes." With Emery Stoops, Rafferty wrote the textbook *Practices and Trends in School Administration* (Ginn, 1961), and since 1964 he has been writing a newspaper column that is distributed to fifty-four newspapers through the Los Angeles Times Syndicate. Excerpts from his columns and speeches have been reprinted from time to time in H. L. Hunt's right-wing newsletter *Lifelines*.

A 195-pound six-footer with a tanned face, thinning gray hair, and a determined jaw, Rafferty presents a handsome appearance, and he exudes a personal charm that disarms the most antipathetic of interviewers. Gene Marine of the *Nation* (January 27, 1964) was struck by his "quick smile . . . [and] air of candor," and Kenneth Lamott in his New York *Times* article attested: "Rafferty in person is a more complex and more attractive figure than the image we [liberals] had created. . . . He does not come across as a fanatic or a bigot but instead as a rather likeable man, lively and articulate in speech, with a nice talent for invective and a disarming gift for turning a joke on himself. . . . Rafferty is clearly not a white supremacist. . . ." Lamott reported that Rafferty is well liked by the people who work for him, and he quoted a departmental official's praise for his "loyalty, warmth, kindness, and forthrightness." Jesse Unruh, the Democratic Speaker of the California State Assembly, has said: "I don't think Rafferty is a dedicated right-winger, but he has a hell of a sense of audience. . . . People have already demonstrated they want a change, and Rafferty has projected the image of the man who stands for change, whether it's forward or backward."

Max Rafferty and Frances Longman were married on June 4, 1942. They have a son, Dennis, and two daughters, Kathleen and Eileen. Rafferty lists his recreations as football, track, and hiking. He is an Episcopalian, a Rotarian, a Lion, and a member of the National Education Association, the California Teachers Association, the California Association of School Administrators, the California Republican Assembly, the United Republicans of California, and the Sons of the American Revolution. His honors include the Shankland Memorial Award, honorary degrees from Brigham Young and Lincoln universities, and awards from the Freedoms Foundation of Valley Forge and the Children of the American Revolution.

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REDDING, (JAY) SAUNDERS

Oct. 13, 1906- Writer; university professor
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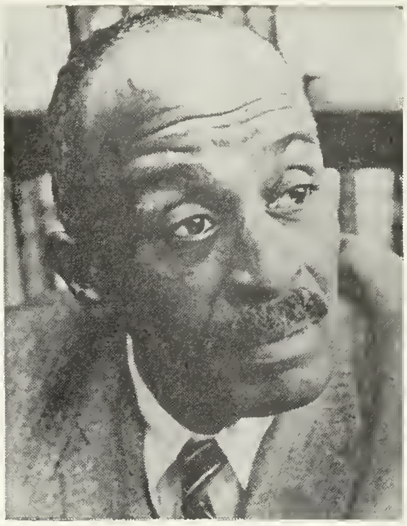

SAUNDERS REDDING

The major figure in the older generation of black American authors is probably Saunders Redding, a scholar and creative writer whose works over three decades have contributed significantly to white America's desperately needed education in race relations. Redding's best known books are *No Day of Triumph* (Harper, 1942), a highly autobiographical report on Negro life in the South, and *On Being Negro in America* (Bobbs-Merrill, 1951), a short exercise in self-analysis. His other works include the critical literary survey *To Make a Poet Black* (University of North Carolina Press, 1939), the novel *Stranger and Alone* (Harcourt, 1950), and the history *They Came in Chains* (Lippincott, 1950). Since January 1969 Redding has been professor of American history and civilization at George Washington University. He was previously Johnson professor of creative literature at Hampton Institute.

The third of seven children, Jay Saunders Redding was born on October 13, 1906 in Washington, Delaware, where he was reared in a middle-class predominantly white neighborhood. His parents, Lewis Alfred and Mary Ann (Holmes) Redding, were both graduates of Howard University, and the mother had been a school teacher before her marriage. The siblings to whom Redding was closest when he was growing up were his other brother, Lewis, now a lawyer, and his older sisters, Gwendolyn and Lillian May, both of whom are public school teachers.

"My parents," Redding wrote in his autobiographical entry in *Twentieth Century Authors* (First Supplement, 1955), "were far from being either rich or poor. Both were religious, of profound Christian faith, but 'faith without works' is no good. So they worked—my mother at home, my father at many things, but principally at his job in the postal service, which was the steady source of our income. My parents taught their children to work too. I remember the first three of us in the evening after dinner, washing and drying the dishes while our mother sat on the step that led down from the dining room and read aloud to us. She loved to read and we loved to listen to Hans Christian Andersen, Paul Dunbar, Longfellow, Shakespeare, 'The Tragic Story of the Titanic,' and selections from the *World's Famous Orations,* including Greek and Roman orations. We were taught the declining art of elocution."

In the early pages of *No Day of Triumph* Redding recalled the silent but pervasive impact on his family, and particularly on his father (who was darker and less self-assured than the mother), of white-imposed stereotypes relating blackness to inferiority and shiftlessness. "As far back as I can remember," he wrote, "it was necessary for my father to eke out his small government salary by doing all sorts of odd jobs after his regular hours and during his vacations. . . . As I look back upon it now, I know that my father was driven by more than the necessity to provide a living for his family. Surrounded by whites both at home and at work, he was driven by an intangible something, a merciless, argus-eyed spiritual enemy that stalked his every movement and lurked in every corner. It goaded him every waking hour, but he could not get at it, though he felt it to be embodied in almost every white man he met. Because of this he moved with defensive caution, calculating the effect of every action and every utterance upon his unseen enemy. Every day he won defensive victories, but every day the final victory seemed more impossible. He was up at dawn, painting the trim, repairing the roof, putting out ashes, shoveling snow from the sidewalk. In fifteen years he was never late for work, and only once did he allow an illness to keep him home. His endurance was a thing of spirit."

Redding was educated at home through the third grade. At Howard High School in Wilmington he participated in dramatics, journalism, debate, and basketball, and it was there that he received further unspoken lessons in the advantage of light skin over dark. He has recalled, for example, the shame he felt when he was awarded first prize in a speech contest in which a darker-skinned boy had turned in a patently superior performance. On another occasion he was warned away from dating a black girl by a near-white neighbor, who told him that marriage to her would mean a lifetime of cleaning outdoor privies.

Redding's mother died while he was still in high school. When he graduated, at the age of sixteen, his father sent him to the predominantly Negro Lincoln University in Pennsylvania. The uncertainty, restlessness, and loneliness he felt at Lincoln plunged him deeper into the refuge of books, of which he was already an avid reader. At the end of his freshman year Redding transferred from Lincoln University to the alma mater of his older brother, Brown University in Providence, Rhode Island, where upon enrollment he decided that he would make English his major subject.

"It was at college that I began to give serious attention to writing, not as a career but because I liked it; though only heaven knows why, since even then the effort used to tear me apart," he recounted in his contribution to *Twentieth Century Authors*. "But I wrote reams and reams, and got taken on by the *Brown Literary Quarterly*, and worshipped Sid (S. J.) Perelman, who was on the *Brown Jug*, and read everything, and finally, in my senior year, got a letter from H. L. Mencken telling me to try again, and another letter from Eugene Jolas, way over in Paris, telling me that *transition* was going to publish my story 'Delaware Coon.'" After the appearance of "Delaware Coon," which his father considered a traduction of the Negro race, Redding continued to fill notebooks with writing ideas, but he put aside any thought of further publication for a decade.

In *No Day of Triumph*, Redding recalled how his feelings of alienation were exacerbated at Brown. The handful of Negro students on campus avoided each other in public, and when they met clandestinely it was not to discuss the snubs they received and other racial problems but rather to seek escape in parties with Negro students from nearby colleges. In his senior year, when he was the only black student at Brown, he began to feel that he was "fighting the whole white world" singlehandedly. "I hated and feared the whites," he wrote. "I hated and feared and was ashamed of Negroes."

At Brown he won scholarships to support his studies, won second prize in the Roosevelt Public Speaking Contest, and was elected to Phi Beta Kappa. Upon taking his Ph.B. degree, in 1928, he joined the faculty of Morehouse College in Atlanta, Georgia as an English instructor. He found Morehouse too conservative and the administration of the college found him too "radical." He has described himself at Morehouse as "a lonely, random-brooding youth, uncertain, purposeless, lost, and yet so tightly wound that every day I lived big-eyed as death in sharp expectancy of a mortal blow or a vitalizing fulfillment of the unmoveable aching emptiness within me."

Fired from the Morehouse faculty in 1931, he returned to Brown for graduate study and received an M.A. degree in English and American literature there in 1932. Between 1932 and 1934 he did further graduate work at Columbia University in New York City. At both Brown and Columbia his graduate studies were subsidized by scholarships and the earnings of his wife. Redding was an English instructor at Louisville (Kentucky) Municipal College from 1934 to 1936 and chairman of the English department at Southern University in Baton Rouge, Louisiana from 1936 until 1938, when he became chairman of the English department at State College, Elizabeth City, North Carolina.

During the ten-year hiatus in his writing career, Redding mellowed considerably, moving from nihilism to a sense that he was "an atom of humanity" and that "we were all estranged from something fundamentally ours" that could be recovered only by mutual effort. "In 1938 I went back into the literary market," he recalled in his piece in *Twentieth Century Authors*, "got things published here and there, and worked on my first book nights —every night after I'd read my freshmen's themes." The book, published in 1939, was *To Make a Poet Black*, an appraisal of the work of representative Negro writers throughout American history. It was well received by critics, who praised its honesty.

The writing of *No Day of Triumph* was made possible by a commission from the University of North Carolina, with funds provided by the Rockefeller Foundation, to "go out into Negro life in the South—go anywhere you like and see what you find." Redding traveled through the Southern states talking with Negroes of all classes and trying to find how the races could find a common base for the building of a new culture. He was heartened to find that even those Negroes in the lowest economic stratum had "integrity of spirit, love of freedom, courage, patience and hope," values forming the "highest common denominators of mankind." "That Negroes hold these values in common with others is America's fortune," he concluded, "and in a very immediate sense, the Negro's salvation." Wallace Stegner in the *Atlantic* (December 1942) expressed a wide consensus when he called *No Day of Triumph* "an angry and honest and compassionate book . . . , perhaps the sanest and most eloquent study of the Negro American that has appeared."

In 1943 Redding began his twenty-three-year tenure as a professor of English at Hampton (Virginia) Institute. On leave of absence from Hampton in 1945-46, he began work on a novel with the support of a Guggenheim fellowship. Returning to campus with the book far from completion, he worked on it mornings from four to eleven o'clock for two more years, while performing his academic duties in the afternoons and evenings. The completed novel, published in 1950, was *Stranger and Alone*, the story of Shelton Howden, the ambitious son of a black mother and a white father, who subconsciously hates his Negro blood and in the end betrays himself and his black brothers to white Southern politicians. Some reviewers suggested that the novel could have been more tightly organized and better pruned, but almost all agreed that it was a moving story, told with controlled anger. Priscilla Heath in the *Christian Science Monitor* (February 17, 1950) wrote of it: "*Stranger and Alone,* though dramatically effective . . . , is, above all, the work of a discriminating intelligence. Mr. Redding has achieved a vitalization of facts and situations which need to be known and understood by members of both races."

In *On Being Negro in America* (1951) Redding exposed, in terms of his own experience, the conflict a Negro feels between his normal human reactions and the abnormal pressures put upon him by American society. A reviewer for the *New Yorker* (November 3, 1951) pointed out that in the book "he makes it clear . . . that he has long since discarded the spiritual adjustments, implanted in him by his parents, that might have enabled him to accept one of the viewpoints commonly held by his fellow Negroes, whom he divides into race chauvinists, educationists (believers in the ultimate victory of intellectual competence), gradualists, individualists, and radicals." The *New Yorker* critic concluded that although Redding had not been able "to arrive at any concrete solutions to his dilemma," he had performed a valuable service in "hacking away without venom at a great deal of the national mental underbrush that ensnarls the questions."

In 1949-50 Redding took another leave of absence from Hampton Institute, to serve as visiting professor of English at Brown University. At the request of the United States Department of State, he traveled in India during the summer of 1952, talking to intellectuals, writers, journalists, and politicians about life in the United States. He reported on the trip in *An American in India* (Bobbs, 1954). In *The Lonesome Road* (Doubleday, 1958) Redding traced the black struggle from slavery to relative equality through the lives of prominent Negro Americans, and in *The Negro* (Potomac, 1967), he briefly analyzed the role of the Negro in American society.

At Hampton Institute Redding took over the Johnson Professorship of Literature in 1955. He went on leaves of absence from Hampton in 1959-60, when he was a Guggenheim fellow, in 1964-65, when he was a fellow in humanities at Duke University, and in 1966-67, when he served as director of the division of research and publications of the National Foundation on the Arts and the Humanities. The foundation, located in Washington, D.C., is an endowed organization concerned with the humanistic aspects of contemporary social problems. Among other projects, it has a program offering grants to colleges and universities for workshops in black history and culture.

In the spring of 1967 Redding resigned his chair at Hampton Institute because of, in his words, the school's "circumvention of the statute of rank, salary, and tenure." During the rest of 1967 and into 1968 he continued his work at the National Foundation on the Arts and the Humanities. In June 1968 Redding delivered the Phi Beta Kappa address at Brown University, asserting: "Preferential treatment must be accorded the Negro and other disadvantaged minorities if 'racial equality' is not to remain a delusion. . . . [The] Negro American . . . is no more African than the fairest Anglo-Saxon Protestant is. . . . His destiny is one with the destiny of America. . . . Let us not deceive ourselves. As the comic strip character Pogo once remarked, 'We have seen the enemy, and they is us.' "

In August 1968 Redding was appointed professor of American history and civilization at George Washington University in Washington, D.C., and he assumed his post at George Washington in January 1969. He teaches two courses at the university, one on the black man in America and the other on urban problems. At the same time he continues to serve the National Foundation on the Arts and the Humanities, as a part-time consultant.

In his *Twentieth Century Authors* entry Redding described himself as a "double-two" writer: "Using a pencil, I write what I think I want to say, slow sentence by slow sentence, on a white pad. When a paragraph seems right, still using pencil, I transfer it to a legal-size yellow pad. Changes are always made in this transfer. When the whole work is done in this manner I swing around to the typewriter, and the transfer from pencil to pica brings more changes. The final transcript represents a fourth effort. I've never cost my publishers a penny in proof changes." In addition to his books, he has written articles for periodicals. He contributed to the *Saturday Review,* for example, "In the Vanguard of Civil Rights" (August 12, 1961) and "Man Against Myth and Malice" (May 9, 1964).

Saunders Redding and Esther Elizabeth James, a teacher, were married on July 19, 1929. They have two sons, Conway Holmes and Lewis Alfred 2d. Redding is six feet one inch tall and weighs 164 pounds. He describes himself as an independent Democrat and a "very tenuous" Episcopalian. His recreations are reading, watching football games, and collecting matchbooks and embossed ash trays from colleges and restaurants, especially restaurants abroad. Redding served for ten years on the editorial board of the *American Scholar* and he is a member of the executive council of the American Society for African Culture. He was cited in 1944 by the New York Public Library for his "outstanding contribution to interracial understanding" and in 1945 by the National Urban League "for outstanding achievement." He holds honorary degrees from Brown University, Hobart College, and Virginia State College.

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REDGRAVE, LYNN

Mar. 8, 1943- British actress
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Among the bright new stars of motion pictures is Lynn Redgrave, the youngest member of England's leading theatrical family, who was thrust into stardom by her performance in the 1966 film *Georgy Girl.* Her probing, yet comic portrayal in the title role earned her the New York Film Critics best actress award, nominations for both the British and American motion picture academy awards, and commendation from such critics as Judith Crist, who in the New York *World Journal Tribune* (October 18, 1966) saluted her as "a chameleon-like creature of seemingly unlimited talent." Well known to London audiences as a member of the National Theatre Company since 1963, she ingratiated herself with New York theatregoers with her 1967 performance as an eccentric debutante in the farce *Black Comedy.* Although Miss Redgrave considers herself primarily as a dramatic actress and is much concerned about the quality of her assignments, she has gained most attention as a comedienne. Some observers compare her with the late Kay Kendall.

Lynn Rachel Redgrave, whose family has been associated with the theatre for several generations, was born in London on March 8, 1943, the youngest of three children of the distinguished actor Sir Michael Redgrave and of Lady Redgrave, better known as the character actress Rachel Kempson. Her sister, Vanessa Redgrave, has starred in such films as *Morgan, Blow-Up, Camelot,* and the *Loves of Isadora,* and her brother, Corin Redgrave, who often appears on the British stage and screen, was featured in the film version of *A Man for All Seasons.*

Although acute anemia confined her to a wheelchair until she was six, Lynn Redgrave harbors fond memories of her childhood. To keep the family together, her parents sent her to a day school—the Queensgate School in London—rather than to a boarding school. The Redgraves spent their holidays at the seashore and their summers at Stratford-on-Avon, where Sir Michael was appearing in the Shakespeare festivals. Although her brother and sister, who had theatrical ambitions from an early age, improvised daily dramatic sketches in which they played such roles as the President of the United States or an Austrian prince, Lynn, who then had little interest in the theatre, was content with playing a cat or dog. When her father opened in *Hamlet,* she stayed home and listened to a favorite children's radio program. In school her acting experience was limited to a performance as a shepherd in a nativity play.

Unhappy at that school, which was run by an unsympathetic headmistress, Lynn Redgrave dropped out in the spring of 1959, one term short of graduation, and decided to fulfill her childhood ambition of becoming an expert equestrienne and a champion at jumping horses in shows. Since that career involved considerable expense, she enrolled in a cooking class at London's Polytechnic College, hoping to earn the necessary funds by cooking gourmet meals for wealthy persons without fulltime cooks. When it soon became apparent that riding and cooking engagements would conflict, she abandoned the plan as impractical.

Inspired by a visit to Stratford-on-Avon, Miss Redgrave then decided that she wanted to act, although, she admitted to Nora E. Taylor of the *Christian Science Monitor* (January 23, 1967), "at the beginning it was a bit of a whim." Encouraged by her family, she applied at a leading drama school but failed the audition. She was more successful at the Central School of Speech and Drama in London, where she was accepted after reading scenes from *Two Gentlemen of Verona* and *The Lark.* "I was enormously stimulated by classes and realized I was 'home' at last," she told Dorothy Manners of the New York *World Journal Tribune* (December 18, 1966).

At eighteen Miss Redgrave joined the Royal Court Theatre in London, where she at first performed such tasks as making tea, operating a tape recorder, and giving cues to the actors during performances. She made her first professional appearance in January 1962 in the role of Helena in *A Midsummer Night's Dream.* Its director was Tony Richardson, who later married her sister, Vanessa. Although the production was, in Miss Redgrave's view, "disastrous," it provided a starting point of an illustrious career for her, and for other unknown members of the cast, including Rita Tushingham, Samantha Eggar, and Nicol Williamson. Later that year, Miss Redgrave appeared at the Royal Court Theatre in *Twelfth Night,* toured with the Dundee Repertory Company in *Billy Liar,* and made her first West End appearance in *The Tulip Tree,* starring Celia Johnson.

As director of the rambunctious film *Tom Jones* (Lopert, 1963), based on Henry Fielding's ribald classic, Tony Richardson cast Lynn Redgrave in the minor role of the barmaid Susan, in which she ran across the set, screaming "Rape!" That brief appearance impressed Sir Laurence Olivier, who invited Miss Redgrave to audition for the National Theatre Company, which he was organizing at the Old Vic in London. She joined the company in October 1963 and remained with it for three years.

Miss Redgrave's stage credits for 1963 included minor roles as court ladies in *Hamlet* and *Saint Joan* and the part of Rose in George Farquhar's *The Recruiting Officer.* In 1964 she attracted favorable notice as Barblin in Max Frisch's symbolic tragedy *Andorra.* In her portrayal of Jackie, a doltish flapper, in Noel Coward's *Hay Fever,* she impressed reviewers with her flair for comedy and occasionally stole scenes from the star, Dame Edith Evans. In early 1965 Miss Redgrave played Margaret in *Much Ado About Nothing.* Her performance, later that year, in the role of Kattrin, the deaf and dumb daughter, in Bertolt Brecht's *Mother Courage,* moved some members of the audience to tears and brought her a standing ovation. As Miss Prue in William Congreve's *Love for Love* she played opposite Sir Laurence Olivier. The production toured Berlin and Moscow in September 1965, and Miss Redgrave's performance was welcomed with enthusiasm by Russian critics, who called her "a gem."

Taking time off from her theatrical career, Miss Redgrave appeared in the film *Girl With Green Eyes* (Lopert, 1964) as the brash roommate and confidante of Rita Tushingham, who starred in the title role as a simple Irish country girl involved in an affair with a much older and more sophisticated man. Commenting on her relatively brief appearance, Bosley Crowther of the New York *Times* (August 1, 1964) called Miss Redgrave "delightful as the Amazonian roommate," and William Wolf of *Cue* (August 15, 1964) noted that the success of the film was "immeasurably enhanced" by her "fast, bouncy, comic portrayal" of Baba.

The film that brought Miss Redgrave instant stardom was *Georgy Girl* (Columbia, 1966), directed by Silvio Narizzano. In the title role of Georgina, for which she had to gain eighteen pounds, Miss Redgrave played a warm-hearted young woman who "just missed being beautiful." She was costarred with Alan Bates, as the immature lover abandoned by her attractive, amoral roommate, and with James Mason, as her parents' aging and amorous employer, whom she finally married. "They tried to get every girl in London," Miss Redgrave told Rex Reed in an interview for the New York *Times* (October 16, 1966). "I was about the 100th choice for Georgy." Among the actresses considered for the role was Vanessa Redgrave, who turned it down because of other commitments. The film was well received by most reviewers, and even those critics not entirely pleased with the production admired Miss Redgrave's performance. Bosley Crowther wrote in the New York *Times* (November 6, 1966): "It is her exceeding sensitivity to the nuances of this girl and her dexterity in expressing these nuances that are the core of the film." In her review in the New York *World Journal Tribune* (October 18, 1966) Judith Crist observed: "Miss Redgrave has magic in the very way she transforms face and figure from scene to scene, bringing inner beauty and grace to physical terms, contracting and expanding for the size of passion, for the grand laugh at life's ironies and the take-off on its pretenses. . . . Hers is a beautiful performance."

Miss Redgrave shared the 1966 best actress award of the New York Film Critics with Elizabeth Taylor, to whom she lost the Oscar award of the Academy of Motion Picture Arts and Sciences and the British Film Academy award in 1967. The nomination of both Lynn and Vanessa Redgrave for that year's American and British academy awards caused some speculation as to how the outcome would affect the close relationship between the two sisters, both of whom disclaimed any feeling of rivalry. "We like each other's work and each other as people," Lynn Redgrave told Rex Reed in the New York *Times* interview. "Vanessa takes the spotlight one week, I get it the next." Miss Redgrave's portrayal of *Georgy Girl* also won her a Golden Globe award from the Hollywood Foreign Press Association and an award from the Independent Film Importers and Distributors of America. The Motion Picture Herald-Fame Poll for 1967 ranked her first among "Stars of Tomorrow."

LYNN REDGRAVE

On February 12, 1967 Miss Redgrave made her Broadway debut at the Ethel Barrymore Theatre in Peter Shaffer's *Black Comedy,* a farce that takes place during a blackout. To obtain the proper effect, the production borrows a technique from the classical Chinese theatre in that it simulates darkness on a lighted stage, with the actors groping about blindly. Although the play received mixed reviews, Miss Redgrave was praised for her comic gifts in the role of the British debutante fiancée of an unconventional young sculptor. Reviewing the production in the New York *World Journal Tribune* (February 13, 1967), Norman Nadel wrote: "Lynn Redgrave shuffles around in the dark, slack-jawed and apprehensive, looking all eyes, wrists, and knees. Her voice, as soothing as the scream of an approaching artillery shell, adds a comic commodity beyond price." To fulfill a motion picture commitment, Miss Redgrave left the production in April 1967.

After appearing in a supporting role in *A Deadly Affair* (Columbia, 1967), a spy thriller directed by Sidney Lumet, Miss Redgrave costarred with Rita Tushingham in *Smashing Time* (Paramount, 1967), under the direction of Desmond Davis. In that slapstick comedy, reminiscent in a way of the old Laurel and Hardy films, she again demonstrated her talents as a comedienne as Yvonne, one of two North Country girls, who run into assorted misadventures in London.

Convinced that the plays of Tennessee Williams provide "the greatest female dramatic roles of this century," Lynn Redgrave was given the opportunity to appear in one such part in 1969. Director Sidney Lumet cast her as the female lead in the forthcoming film "Blood Kin," adapted from Williams' *The Seven Descents of Myrtle.* Her assignment is that of a simple-minded, gum-chewing Southern belle, a member of an all-girl band, who marries an impotent aristocratic poet, played by James Coburn, only to become involved with the poet's part-Negro half-brother, played by Robert Hooks. Miss Redgrave has appeared in British and American television shows, and in February 1967 she was the young Queen Victoria in an ABC-TV special called *Hall of Kings.*

On April 2, 1967 Lynn Redgrave married the British-born American actor and photographer, John Clark. The ceremony was performed by an official of the Ethical Culture Society at director Sidney Lumet's apartment in New York City. The couple have a son named Benjamin. Miss Redgrave, who is five feet ten inches tall and has large blue-gray eyes and what one writer for *Time* (March 17, 1967) described as "a kewpie-doll face countersunk in a strawberry-blonde mane," considers herself "not exactly the type to win any beauty contests." Her large frame and buxom appearance have led some observers to describe her as "ungainly," or as appearing "like a hockey star trying to look like a movie star." Despite her uninhibited and seemingly uncomplicated personality, she takes her profession seriously. Sidney Lumet once said of Miss Redgrave that she "can editorialize on a character without interrupting her portrayal of it." Fond of cooking and of all "housewifely things," she bakes bread or polishes silver before opening nights because such chores relax her. She remains close to her family, and has said, as quoted by C. Robert Jennings in *TV Guide* (December 30, 1967): "One's family is the cake of life. The rest is just . . . icing."

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RESOR, STANLEY R(OGERS) (rē'zôr)

Dec. 5, 1917- Secretary of the United States Army; lawyer
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The civilian chief of the United States Army, Secretary of the Army Stanley R. Resor, is one of President Richard M. Nixon's few holdovers from the Johnson Administration. Resor, who is a Republican, was appointed Under Secretary of the Army by President Lyndon B. Johnson in March 1965 and was elevated to the post of Secretary in July of that year after the resignation of Stephen Ailes. Before entering the Pentagon, Secretary Resor had been a partner in the New York law firm of Debevoise, Plimpton, Lyons and Gates.

The duties of the Secretary of the Army are largely administrative, rather than policy-making. By authority of the National Security Act Amendments of 1949 the departments of the Army, Navy, and Air Force were united within the Department of Defense. Each is separately organized under a secretary responsible to the Secretary of Defense, who alone has Cabinet status. Under the Eisenhower Administration the service secretaries were stripped of their authority to deploy troops, and their power was further reduced during the Kennedy Administration when Secretary of Defense Robert S. McNamara centralized budget allocations and major decision-making in his own office. Although he shuns publicity and is little known to the general public, Secretary Resor has earned the respect of both Congress and the military for his effective administration of the Army Department.

Stanley Rogers Resor was born in New York City on December 5, 1917 to Stanley B. and Helen (Lansdowne) Resor. His father, who died in 1962, was the president and chairman of the board of the J. Walter Thompson Company, which he built into the first and the largest worldwide advertising agency. A conscientious businessman, he was one of the first to stress that advertising has an educational role as well as a publicity function. Resor has two sisters, Mrs. Gabriel Hauge of New York City and Mrs. James Laughlin of Norfolk, Connecticut. He attended the Allen-Stevenson School in New York City and the Groton School in Massachusetts before entering Yale University in 1935. As a freshman Resor won the Samuel Galpin Latin Prize and was a member of the freshman 150-pound crew team. During his undergraduate career he was editor of the Yale Daily News and a member of the Pundits, the Elizabethan Club, the Aurelian Honor Society, and Scroll and Key. Resor majored in government, and in 1939 he obtained his B.A. degree and a commission from the ROTC as a second lieutenant in the Army Field Artillery Reserve.

After graduation, Resor continued his studies at Yale Law School until shortly after the United States entered World War II. In February 1942 he went on active military duty, attending the Battery Officers Course and the Officers Advanced Course at the Field Artillery School, Fort Sill, Oklahoma. In 1944 he went to Europe with the 10th Armored Division, where he fought in three major campaigns, including the Battle of the Bulge, and was wounded at the Battle of Bastogne. Resor was decorated with the Bronze Star, the Silver Star, and the Purple Heart, and his unit received the Distinguished Unit Citation. On January 16, 1946 he reverted to inactive status as a major.

Resuming his law studies at Yale, Resor became director of the Yale Moot Court of Appeals. His roommate at law school was Cyrus R. Vance, later his predecessor as Secretary of the Army. After obtaining his LL.B. degree in June 1946, Resor joined the New York City law firm of Debevoise, Plimpton, Lyons and Gates, where he specialized in business law. An "office lawyer," he gave advice to his corporate clients rather than arguing cases in court. In 1955 he became a partner in the firm.

On February 1, 1965 Resor resigned from the law firm to become Under Secretary of the Army, succeeding Paul R. Ignatius, who had accepted a post as Assistant Secretary of Defense for Installations and Logistics. Although Resor was a Republican who had supported Pennsylvania Governor William W. Scranton's unsuccessful bid for the Presidency in 1964, President Lyndon B. Johnson decided to cross party lines to nominate him. On April 5, 1965, a few days after his approval by the

Senate Armed Service Committee, Resor was sworn into office. He had scarcely settled into his new job when Secretary of the Army Stephen Ailes resigned to return to private law practice and President Johnson named Resor as his successor. Resor's nomination was confirmed by the Senate on June 30, and he was sworn into office by Secretary of Defense Robert S. McNamara in ceremonies on July 6, 1965 in which he received full military honors at the entrance to the Pentagon.

Resor's most important responsibility when he took office was that of gearing the Army to meet the rapidly escalating needs of the Vietnam conflict, in which it has played not only combat but also logistical and advisory roles. Resor presided over the massive troop buildup brought on by the war, which led to an increase in troop strength from 961,000 as of January 1966 to 1,521,000 as of June 30, 1968. In November 1968 Resor could report in *Army* magazine, "Our experience since the Tet offensive [of 1968] has confirmed that our present force is adequate and that those of South Vietnam are improving in effectiveness."

One vital aspect of the troop buildup was the use and training of the Army's reserve components, the Army Reserve and the Army National Guard. As of November 1968 more than 20,000 individual soldiers and units of the Army reserve forces had been called to active duty, either to serve in Vietnam or to augment the Strategic Army Forces in the United States. In 1965 and in 1966 Secretary of Defense Robert S. McNamara had wanted to merge the Reserve and the National Guard to increase efficiency and cut costs, but he was unable to gain the required Congressional approval. Instead he was partly able to accomplish his objectives with a plan whereby a selected force of 100,000 men drawn mostly from the Army National Guard and partly from the Reserve, would be trained to 100 percent combat readiness, while 751 Army Reserve units classified as "low-priority" would be disbanded.

Foes of McNamara's merger plan criticized the other plan as an attempt to weaken the Reserve and to move it toward its merger with the National Guard, but since the plan did not require Congressional approval it could not be stopped. In 1967, however, a merger was permanently blocked by the passage of the Reserve Forces Bill of Rights and Revitalization Act, which called for permanent minimum force strengths for each component of the reserves. Testifying before the Senate Armed Services Committee before passage of the bill, Resor criticized the minimum force requirement for its inconsistency with the "day-to-day realities of force planning and management." If the minimums were to become too high in relation to military needs, he said, "the result will be to force either the inclusion in the structure of unneeded units or the manning of units at a level higher than necessary. In either case, we simply waste funds and draw down unnecessarily on the pool of men otherwise eligible for the draft." After the bill was signed into law Resor reported in *Army* (November 1968) that the reorganization of the reserve components called for had been completed by May 31, 1968.

STANLEY R. RESOR

Although Resor has avoided press conferences and has preferred to work quietly behind the scenes, he has occasionally made headlines. In November 1968 he announced that the Army would not take part in the 1969 national rifle matches that have been heavily subsidized by the military since 1903. Although Resor explained that the cancellation was "part of the Department of Defense effort to reduce expenditures and limit spending to only the most essential programs," observers felt that it was a political move to chastise the National Rifle Association of America, sponsor of the matches, for consistently blocking Administration-sponsored gun control legislation.

Resor was again in the news on February 16, 1969, when Washington *Post* reporter Philip Geyelin revealed the contents of Resor's classified memorandum proposing a massive public relations campaign to counteract opposition to the proposed Sentinel anti-ballistic missile system. The responsibility for developing an ABM system to provide a thin-line nuclear defense against Chinese missiles was awarded to the Army in 1967, and since then criticism against the plan has mounted from scientists, politicians, and the general public. Most of the controversy centered on the system's effectiveness and cost. In the fall of 1968 Resor submitted his proposals to Clark Clifford, then Secretary of Defense, suggesting such steps as promoting friendly magazine articles on the ABM and conducting briefings for Congressmen and journalists. Although he acknowledged that such public relations campaigns are common and not in themselves immoral, Richard H. Rovere, political writer for the *New Yorker* (March 1, 1969), questioned the propriety of the Army's conducting such a campaign. As Rovere points out, the Army's almost unlimited funds and its right to classify vital facts give it a coercive power unmatched by other organizations.

When Defense Secretary-designate Melvin R. Laird announced on January 6, 1969 that Resor had been asked to continue as Army Secretary, most members of the Senate and House were pleased.

Not only had Resor been direct and nonabrasive in his dealings with Congress, but he had also been careful to placate powerful Congressmen to push through his programs. For example, in the summer of 1967 the Army Secretary was testifying before a Senate Armed Services subcommittee on a Pentagon plan to disband the remaining major combat units in the Army Reserve when Senator Richard B. Russell quietly expressed the wish that the Reserve be allowed to retain one combat brigade. Shortly afterward, the Pentagon announced that the Reserve would retain not one but three combat brigades. On the whole, Army officials were pleased with the extension of Resor's term of service, although, according to John Maffre of the Washington *Post* (January 7, 1969), "some . . . have privately doubted how strong an advocate he was for their pet causes before the civilian hierarchy." At the same time they recognized that in his quiet manner Resor had served them well by working long hours and by persuading Secretary McNamara to allow the Army and not the Air Force to develop the Cheyenne gunship, a helicopter that can fly on a straight level at a top speed of 225 miles per hour.

In civic and community affairs, Resor has been chairman of the board of the Union Settlement Association (1961-62), chairman of the Yale Alumni Fund (1962-64), director and secretary of the Greater New York Fund (1961-65), a member of the executive committee of Yale Law School (1959-62), president of the New Canaan Country School (1959-62), and a member of the Council on Foreign Relations, Inc., since 1965. He is a member of the American Bar Association, the New York State Bar Association, and the Association of the Bar of the City of New York.

On April 4, 1942 Stanley R. Resor married Jane Lawler Pillsbury, daughter of John Pillsbury, the former board chairman of Pillsbury Flour Mill Company. They have seven sons: Stanley Rogers, Jr., Charles Pillsbury, John Lawler, Edmund Lansdowne, William Burnet, Thomas Sturgis, and James Pillsbury. The Resors have a home in Washington and they keep their New Canaan, Connecticut house, where they lived while Resor practised law in New York. Six feet tall and 180 pounds in weight, the red-haired, green-eyed Army Secretary has been described as a man of "hardy action." A sports enthusiast, he especially enjoys skiing, ice skating, golf, tennis, and mountain climbing, and in New Canaan he and his wife organized a winter club for such sports as ice hockey. He is fond of art, favoring the works of Rembrandt and Paul Klee, and is proud to own several Klees collected by his mother. He works what he calls "Pentagon hours"—thirteen hours daily, with a sandwich at his desk for lunch. He is a member of the Yale Club, Links, the New Canaan Country Club, the Chevy Chase Club, and the Metropolitan Club. The Resors are Episcopalians.

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RIVERS, LARRY

Aug. 17, 1923- Painter
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In his introduction to the catalogue for the retrospective Larry Rivers exhibition held at the Jewish Museum in New York City and other leading American museums in 1965, Sam Hunter, its director, called Rivers "one of the extraordinary artists of two extraordinary decades whose work has made a critical difference." Originally a jazz musician who stumbled into painting as a career, Rivers was trained as an abstract expressionist. In the early 1950's he began to introduce into his canvases images from history and the old masters, elements of emotion and psychological insight, and most important, an overwhelming concern with the human face and figure. In so doing, he became the first serious painter of the New York school to infuse traditional artistic values into the contemporary aesthetic consciousness. A few years later he introduced such mass-produced objects as American flags and cigarette packages into his painting as proto-pop thematic material—images that have since become commonplace in the iconography of pop art. The many-sided Rivers has also turned his talents to sculpture, stage design, and documentary film-making. He has acted on the stage and in films, lectured widely, collaborated on a play, published poetry and is under contract to write an autobiography.

Larry Rivers was born Yitzroch Loiza Grossberg on August 17, 1923 in the Bronx, New York City, the only son of Samuel and Sonya Grossberg, a Russian-Polish immigrant couple whom their son has described as "plain Jewish people." He has two sisters. Samuel Grossberg was a plumber who later owned a small trucking company. When he was seven Rivers began studying the piano so that he could accompany his father, who played the violin; at eleven he switched to the saxophone, and at seventeen he began his professional career with jazz bands, mostly at summer resorts. Somewhere along the Borscht Belt his name was changed by a nightclub comedian who introduced Loiza Grossberg and his combo as "Larry Rivers and his Mudcats."

In 1942 Rivers enlisted in the United States Army Air Corps, but was given a medical discharge the following year because of a physical disability. For the next three years he supported himself by playing the saxophone in and around New York with the bands of Shep Fields, Jerry Wald, and Johnny Morris, among others. In 1944 he studied composition for a year at the Juilliard School of Music in Manhattan. At about the same time he struck up a friendship with Jack Freilicher, the pianist in Johnny Morris' band, whose wife, Jane, was a painter interested in avant-garde art. Jane Freilicher accompanied her husband when the Morris band played at Orchard Beach, Maine, in the summer of 1945 and there, with her encouragement, Rivers began to paint. "She was in touch with something that began to seem marvelous," Rivers recalled for Grace Glueck in an interview for the New York *Times* (February 13, 1966). "She made the first inroad in stripping the jazz life of its glamour for me."

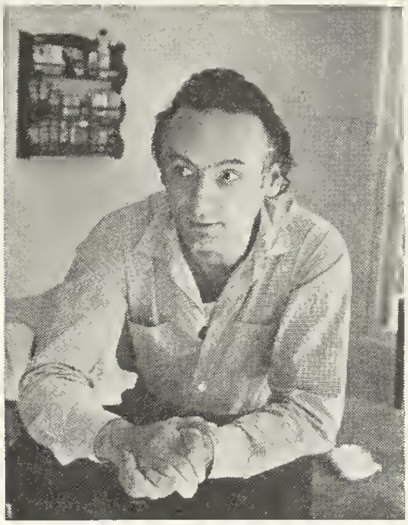
Later in 1945 Rivers married Augusta Burger, whom he described for Grace Glueck as "a cute, tough, girl." The marriage to Augusta, who had a young son from an earlier marriage, lasted only several months, and another son, Steven, resulted from it. When it broke up, Rivers moved to an apartment near the painter Nell Blaine, becoming her "sort of unofficial student." To her, the first established avant-garde artist he had ever met, he could freely express his opinions and canvass his doubts concerning his talent. He brought her samples of his first work, including a pencil copy of an *Art News* cover and a painting, in the Blaine idiom, done on the head of a jazz drum.

At Nell Blaine's suggestion, in January 1947 Rivers enrolled under the G.I. Bill at the school of Hans Hofmann, the German-born abstract expressionist who, for more than two decades, was the most influential teacher of artists in America. Rivers studied continuously with Hofmann in New York and Provincetown until May 1948, supporting himself by playing the saxophone at night and devoting every free moment, sometimes eight hours a day, to drawing. Concurrently he studied with William Baziotes, another abstract expressionist, and others at New York University, with the aim of earning his living by teaching. Although he received a degree in art education from New York University in 1951, he never has taught.

By the middle of 1948 Larry Rivers had absorbed Hofmann's concepts of abstract space construction and was looking for a way to combine those ideas with a freer representational art. The Museum of Modern Art's great Pierre Bonnard show of 1948 set him in the right direction. "It was a milestone," he said. "I liked the Bonnard because I thought I could do it." The following year when Rivers held his first one-man show at the Jane Street Gallery it contained free copies after Bonnard and other paintings that clearly showed Bonnard's influence. Nevertheless Clement Greenberg, the *éminence grise* of the avant-garde, writing in the *Nation,* saw Rivers as an "amazing beginner . . . a better composer of pictures than was Bonnard in many instances." In 1950 Greenberg and the eminent art historian Meyer Schapiro chose Rivers for inclusion in the Kootz Gallery's "New Talent" show.

Taking his first trip abroad, in 1950 Rivers visited France and Italy and spent eight months in Paris, where he wrote mostly poetry. On his return he set up what his friend the late poet Frank O'Hara once described as "a Bohemian household . . . of staggering complexity," bringing to live with him his former mother-in-law, Bertha "Berdie" Burger, and his son Steven, and Joseph, Augusta Burger's son by an earlier marriage. With his mother-in-law's financial help and his Army disability allowance, Rivers vowed to devote himself full-time to painting "even if the boys starved." It never came to that, but funds were low, and from time to time Rivers took such odd jobs as making a paper-mâché sphinx for a pageant for $50; posing as John Harris, Famous Artist, to demonstrate the uses of ball-point pens in a department store, and running errands for a large art supply dealer.

During that period Rivers met many members of the artistic and literary avant-garde: painters like Franz Kline, Jackson Pollock, and Willem de Kooning (who once said that Rivers' painting "was like pressing your face in wet grass"); and poets like John Ashbery, Kenneth Koch, and Frank O'Hara. In 1951 he met John Myers, patron of poets and painters and director of the prestigious Tibor de Nagy Gallery, who became his dealer. Rivers had its first one-man show at Tibor de Nagy Gallery in December 1951; he held successive one-man shows there every year, except for 1955, through 1962. Since then he has been represented by the Marlborough-Gerson Gallery.



LARRY RIVERS

Once he was firmly established on the art scene, Rivers went to work on his first major painting, *The Burial.* Based on Gustave Courbet's *Funeral at Ornans* and incorporating real-life details of Rivers' own grandmother's funeral, it was the first canvas in which he tried to combine his interest in the old masters and actual observation with the spatial expansiveness (the canvas is five feet by eight feet) of the abstract expressionists. Completed in 1952, *The Burial* was later acquired, at Meyer Schapiro's suggestion, by the Gloria Vanderbilt Museum Purchase Fund and it now belongs to the Fort Wayne (Indiana) Art School and Museum.

The following year Rivers went even farther afield. Partly because he wanted to fire off a polemic against the abstractionist Establishment and partly because, inspired by Tolstoy's *War and Peace,* he wanted to "make a picture out of a national myth," he decided to create a major painting based on Emanuel Leutze's academic and cliché-ridden *Washington Crossing the Delaware* in the Metropolitan Museum of Art. Rivers' version of that classic of banality was criticized when it was first exhibited as a pastiche of historical styles. Elaine de Kooning renamed it "Pascin-Crossing-the-Delaware," and other observers felt that Rivers had dissipated his considerable talents on the hopelessly trite, but officials of the Museum of Modern Art were enough impressed to acquire *Washington Crossing the Delaware.* Although the original was partly destroyed in the museum's fire in 1958, Rivers, under commission from the museum, did a new version in 1960.

During the 1950's Rivers increasingly turned his attention to portraying the nude figure, frequently deriving his poses and attitudes from old master paintings—*Augusta* from a Delacroix, *O'Hara* from a Géricault, to cite two examples. Unable to afford models, he got his friends, his sons, and his former wife to pose for him, but his favorite model was his mother-in-law. From 1951 until her death in 1957 Rivers painted portraits of Berdie: alone, with Frank O'Hara (*The Athlete's Dream*, 1956), and as all the figures in a group composition (*The Pool*, 1956). There were twenty paintings in all, the best known of which is probably *Double Portrait of Berdie* (1955), an unflinching look at the flab of aging flesh, which is now in the collection of the Whitney Museum of American Art.

Through the late 1950's Rivers continued to develop his individualistic style: a combination of masterly draftsmanship, a superb coloristic sense, and the use of sketchy and fragmentary images that retained the expressionist sense of spontaneity. And he continued to find thematic material in the old masters and in the visual reality around him. *The Studio* (1956) takes off from Courbet's treatment of the same subject, *Europe II* (1956) derives from a photograph of his relatives, and *The Last Civil War Veteran* (1959) and *Dying and Dead Veteran* are based on photos in *Life* magazine.

Starting in 1961, popular and commercial images insinuated themselves into Rivers' painting. Images of French money, Camel and Tareyton cigarette packs, Buick grilles, and the Dutch Masters cigar box label (the last attractive to Rivers because it is based on a famous Rembrandt painting, *The Syndics*) dominate his production of that period. Although similar images are used by pop artists, their intent differs radically from Rivers'. While pop art tries to present a straightforward, sometimes satiric vision of crass commercialism, Rivers, as a Manchester *Guardian* critic (June 21, 1962) said of his *Camels* (1962), "paints portraits of cigarette packages with the serious grace of Tiepolo."

In the early 1960's Rivers began to use stencils and other lettering devices in his paintings, sometimes as the major visual element, as in *Cedar Bar Menu I* (1960), sometimes to label other parts of the picture, including the most intimate parts of nudes. Recently he has based paintings on political events, as in *Africa II* (1963) and *The Identification Manual*, a catalog of images of Negro life in America (1964). Recent too is his assimilation of assemblage and kinetic techniques into his art.

Many of those developments are synthesized in Rivers' most ambitious project to date: the thirty-three foot, seventy-six panel *History of the Russian Revolution*. A free and highly subjective interpretation of that cataclysm inspired by Rivers' reading of Isaac Deutscher's biography of Trotsky, *History of the Russian Revolution* took almost six months to produce, at the cost of almost $4,000. In addition to thirty individual paintings on canvas, it is made up of boxes, silhouettes, a long poem, an honor roll of martyrs, lead pipes, wooden rifles, and a real machine gun. Rivers has called it "the greatest painting-sculpture-mixed media of the twentieth century, or the stupidest."

Later purchased by Joseph H. Hirshhorn, *History of the Russian Revolution* was first installed at the Jewish Museum's major retrospective of Larry Rivers' overall achievement in 1965. Consisting of more than 150 works, the exhibition, with minor changes, was also seen at the Rose Art Museum of Brandeis University, the Pasadena Museum, and the Minneapolis Institute of Arts. Reviewing it for the New York *Herald Tribune* (September 29, 1965), Emily Genauer said the show established Rivers "as perhaps the most daring, original, interesting artist working in the country today, as well as one of the most technically gifted." The exacting John Canaday, art critic for the New York *Times* (October 17, 1965), called him a brilliant painter who "can do anything he wants with a brush" and "the cleverest, even the foxiest, painter at work in the country today," and the influential Harold Rosenberg, summarizing Rivers' achievement for *Art News* (April 1965), said "Rivers brought into art the temperament of the New York native, raised to a benzedrine pitch of fantasy, intelligence, and technical curiosity."

Along with the paintings, the retrospective exhibition included a selection of Rivers' sculptures. In 1951 he began making plaster casts and in 1957 started working in welded metal. Rivers has had only two one-man shows of sculpture—at the Stable Gallery in 1957 and at the Martha Jackson Gallery in 1961. Also included in the retrospective were some of Rivers' graphics, mostly made in collaboration with his poet friends. With Frank O'Hara he produced *Stones* (1959), twelve lithographs that the artist and poet created by working together spontaneously rather than by the usual method of having an artist illustrate previously written poems. In 1961 Rivers collaborated with Kenneth Koch on the painting-poems *New York, 1950-1960, Post Cards*, and others.

Like many artists, Rivers has also turned his hand to stage design. His first attempt was the sets for Frank O'Hara's *Try! Try!* in 1952, and in 1964 he designed the sets for Le Roi Jones's *The Slave* and *The Toilet*. In 1966 he aroused the ire of some music critics by creating a radical "visual presentation" for a Philharmonic Hall performance of Stravinsky's *Oedipus Rex*, with pennants, a chorus dressed in undershirts, and an Oedipus rigged out as a prizefighter. He has also performed on the stage, playing a corpse that springs to life as a police chief in Kenneth Koch's *The Tinguely Machine; or The Love Suicide of Kalucka*. In films he has appeared in Jack Kerouac's experimental and offbeat movie short, *Pull My Daisy*, and in Pierre-Dominique Gaisseau's *Round Trip*, in which he played Larry Rivers.

It was with Gaisseau that Rivers made an unorthodox television travelogue about Africa as seen through Rivers' eyes. Six months and four trips to Africa went into the film, during the making of which Rivers and Gaisseau were arrested as suspected enemy white mercenaries in Lagos, Nigeria and narrowly missed being executed. The result, *Africa and I*, was broadcast on April 28, 1968 on *NBC's Experiments in Television*, and was perhaps best summed up by Barbara Delatiner of *Newsday*

(April 29, 1968), who found it "something like a Rivers canvas. Complex, brilliantly colorful, and maybe too tongue-in-cheek for serious consideration."

Through the years Rivers has held on to his union card as a jazz musician, and in 1963, with another painter, a steel company president, and three full-time jazz musicians, he formed the Upper Bohemian Six, a combo that performed on Monday nights at the Five Spot Café in New York. Although not so publicized as his interest in jazz, Rivers' literary affiliations go back to his first involvement with the New York avant-garde. Some of his poetry of the 1950's appeared in a little magazine called *Locus Solus* in 1962. With Frank O'Hara he collaborated on a play, *Kenneth Koch, A Tragedy*, so riddled with art world gossip that it reportedly can never be published, and for years he has been keeping a voluminous and reputedly scandalous journal on which he plans to base his autobiography. His verbal gifts have led to packed halls at his lecture appearances, both in the United States and abroad, mostly on college and university campuses.

In addition to his regular exhibitions at Tibor de Nagy and Marlborough-Gerson, Rivers has had one-man exhibitions at the Dwan Gallery in Los Angeles (1960), Gimpel Fils in London (1962), and Galerie Rive Droite in Paris (1962). His work has been included in group shows of major American and foreign museums, including the Museum of Modern Art, the Whitney Museum of American Art, the Carnegie Institute in Pittsburgh, and the Tate Gallery in London. He won third prize at the Corcoran Biennial Exhibition in 1955 and has taken special prizes at art festivals in Spoleto, Italy and Newport, Rhode Island. In 1964 he was artist-in-residence at the Slade School of Fine Arts in London.

In 1961 Rivers married Clarice Price, a Welsh-born teacher of music and art. They have two daughters, Gwynne and Emma. In New York City, Rivers lives and works in a block-long loft, furnished with thrift shop pieces, his own assembled furniture, and the paraphernalia of Pop. He spends much of each year at his house in Southhampton, Long Island, a remodeled but ungainly Victorian affair. Still lithe and agile, Rivers has hawklike features, piercing eyes, and graying hair that he wears rather long. He dresses in tight pants, cowboy boots, and far-out ties, and his favorite means of transport are his black Cadillac and his motorcycle. His ubiquitousness and his gravitation toward the limelight have led some art critics to call him an "art gadabout" and others to undervalue his "visual gossip columns." Like any good jazz musician, Rivers is willing to take risks and to improvise. And, as he patiently explains to his critics, "in my life and my art there's a central Larry Rivers running through everything."

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ROBBINS, JEROME

Oct. 11, 1918- Choreographer; director; producer
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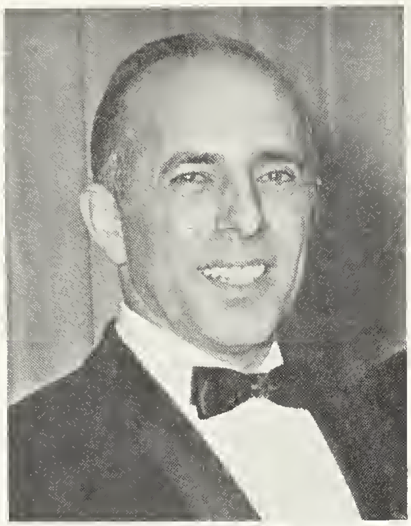
NOTE: This biography supersedes the article that appeared in *Current Biography* in 1947.

Despite all his commercial success in the American theatre, Jerome Robbins remains fundamentally an artist with a special faculty for translating the idiom of a period into meaningful movement for the ballet as well as for the Broadway stage. Whatever his choreographic genius touches, from the jangling violence of street gangs in *West Side Story* to the Byzantine intensity of *Les Noces*, it weaves authentic rhythms into theatrical commodities of worldwide appeal. According to one of his frequent collaborators, the set designer Oliver Smith, "In terms of theatrical staging and direction Robbins has gone further than any other choreographer."

Jerome Robbins was born Jerome Rabinowitz in New York City on October 11, 1918, the son of Harry and Lena (Rips) Rabinowitz, Russian-Jewish immigrants who had fled the pogroms of Eastern Europe. The family moved to Weehawken, New Jersey, where his father ran a delicatessen and later became a corset manufacturer. (Robbins and his family changed their name legally when he became established in his professional career in the early 1940's.) During their childhood, Robbins and his older sister Sonya were exposed to many cultural experiences, but he did not become interested in dance until, as a teenager, through the influence of his sister, he began studying at the Gluck Sandor studio. He had graduated from Woodrow Wilson High School in Weehawken in 1935, and attended New York University for the academic year 1935-36 before he decided to forego a projected career in business and concentrate on dance.

His early dance studies ranged over a broad spectrum of styles: ballet with Ella Daganova, Eugene Loring, Antony Tudor, and others; modern dance at the New Dance League; interpretive dance with Alyce Bentley and Sonya Robbins; Spanish dance with Helene Veola; and Oriental dance with Nimura. He also took lessons in acting and in piano and violin. Robbins appeared as a chorus boy in several Broadway shows, and in 1937 he took part in productions at the Gluck Sandor-Felicia Sorel Dance Center. From 1937 to 1941 he worked during the summer at Tamiment camp in Pennsylvania, where he tried his hand at choreography. In 1940 Robbins joined the newly formed Ballet Theatre, also called American Ballet Theatre, where at first he appeared in minor roles and as a member of the corps. He immediately established himself as an important artist when he made his solo debut with the Ballet Theatre, as Petrouchka. in 1942. Robbins also created the comic role of Hermes in David Lichine's *Helen of Troy* (1943), and the brief but memorable part of the Youth in *Three Virgins and a Devil* (1941) by Agnes de Mille.

His first ballet, *Fancy Free*, was immediately recognized both as the work of a major talent and as a landmark. The morning after its première by



JEROME ROBBINS

the Ballet Theatre on April 18, 1944, when it received twenty curtain calls, John Martin of the New York *Times* acclaimed it as a "smash hit." In his book, *Ballet in America,* George Amberg called *Fancy Free* "the first substantial ballet entirely created in the contemporary American idiom" and found Robbins' "intuitive understanding of the theatre . . . quite remarkable." *Fancy Free* represented a collaboration between Robbins and two other young artists also headed for fame: designer Oliver Smith (now codirector of Ballet Theatre) and composer Leonard Bernstein. Before the year was out they had expanded Robbins' scenario about three sailors on leave in New York, and, adding a book by Betty Comden and Adolph Green, produced their first Broadway musical, which opened at the Adelphi Theatre on December 28, 1944. Throughout *On the Town,* Robbins' gift for the theatre was evident, even in scenes which did not call for dancing. He achieved what Louis Biancolli has called a "sense of kinetic action" that was new to the musical theatre. *On the Town* enjoyed a run of 450 performances.

Robbins' second ballet was *Interplay,* created for Billy Rose's Concert Varieties in June 1945 and revived for Ballet Theatre the following fall. With music by Morton Gould and scenic design by Oliver Smith, *Interplay* was abstract where *Fancy Free* was literal, but both employed a colloquial movement idiom that created a joyous rapport between dancers and audiences. *Facsimile,* Robbins' first serious work, was danced by Robbins, Nora Kaye, and John Kriza. Benefiting from a score by Leonard Bernstein and décor by Oliver Smith, it was first performed by Ballet Theatre in October 1946. The following year Robbins created *Pas de Trois* (to music by Berlioz), a spoof of classical clichés, for the original Ballet Russe, and *Summer Day* (to a score by Prokofiev), initially shown at a benefit for the Soviet-American Society and later incorporated in the Ballet Theatre repertory.

After his success with *On the Town,* Robbins contributed steadily to the legitimate theatre. *Billion Dollar Baby,* which opened at the Alvin Theatre on December 21, 1945, starring Joan McCracken, had a book by Comden and Green, music by Gould, and choreography by Robbins. For the Phil Silvers-Nanette Fabray show *High Button Shoes,* which had its première at the Century Theatre on October 9, 1947, Robbins created a hilarious ballet based on Mack Sennett's bathing beauty films. He conceived and choreographed *Look Ma, I'm Dancin'* for its run at the Adelphi Theatre beginning on January 29, 1948, and staged the overall production with George Abbott. It starred the comedienne Nancy Walker and dancers Harold Lang and Janet Reed. The plot, about the trials of a ballet company, was reminiscent of Robbins' early days with Ballet Theatre. Robbins choreographed the Irving Berlin-Robert Sherwood-Moss Hart musical *Miss Liberty,* which opened at the Imperial Theatre on July 15, 1949. During that period he received the first of his many honors: Donaldson awards for *Billion Dollar Baby* (1945) and *High Button Shoes* (1947) and an Antoinette Perry (Tony) award for the latter (1947).

Functioning both as dancer and choreographer, in 1948 Robbins joined the recently founded New York City Ballet, directed by George Balanchine. The following year he became its associate artistic director. Among his dancing roles with that company was that of the Prodigal Son, which Anatole Chujoy in his book *The New York City Ballet* (Knopf, 1953) called "probably the best dancing in his repertoire," and which won him a Dance Magazine award for outstanding achievement in 1950. In the early 1950's Robbins ended his dancing career. During a 1952 performance of Balanchine's *Bourrée Fantasque* with Tanaquil LeClerq, he was suddenly struck by the incongruousness of "cavorting like this at the age of thirty-four," as he once told an interviewer, and soon afterward he stopped performing.

As a choreographer, Robbins contributed several significant works to the New York City Ballet's repertory. *The Guests* (January 20, 1949) was a classic ballet with a theme of social intolerance. *Age of Anxiety* (February 26, 1950), based on a poem by W. H. Auden, with music by Bernstein and sets by Oliver Smith, won the 1949-50 Dance Magazine award as the year's outstanding creation in the field of American ballet. *The Cage* (June 10, 1951) an insect-ballet about predatory females, was highly controversial and provided a memorable performance by Nora Kaye. Robbins restaged the famous Nijinsky ballet, *Afternoon of a Faun* (May 14, 1953), for Tanaquil LeClerq and Francisco Moncion, and in the same year he created *Fanfare* (June 2, 1953), to music of Benjamin Britten. Produced in 1956, *The Concert* spoofed ballet dancers and concert audiences.

On Broadway, Robbins staged the dances and musical numbers for the Irving Berlin hit musical *Call Me Madam,* starring Ethel Merman, which opened at the Imperial Theatre on October 12, 1950. His choreography for Rodgers and Hammerstein's *The King and I,* which began its long run at the St. James on March 29, 1951, featured a Siamese court version of *Uncle Tom's Cabin,* with the modern dancer Yuriko. In *Dance Observer* (May 1951) Arthur Todd called "The Small House of Uncle Thomas" the most creative work that

Robbins had yet produced for the commercial theatre. It earned another Donaldson award in 1951 and the Box Office Blue Ribbon award in 1956 for the film version. Donaldson awards also went to *Two's Company* (Alvin Theatre, December 4, 1951), which Robbins choreographed, and to *The Pajama Game* (St. James, May 13, 1954), which he coordinated with George Abbott. Robbins adapted, choreographed, and directed a musical version of *Peter Pan* (Winter Garden, October 20, 1954), with Mary Martin and Cyril Ritchard. His televised version of the show won an Emmy award in 1955 and a *Look* magazine award in 1956. With Bob Fosse he staged and choreographed *Bells Are Ringing* (Schubert, November 29, 1956), starring Judy Holliday.

Robbins gained experience in another theatre medium, when he choreographed Aaron Copland's opera *The Tender Land* for the New York City Opera, which had its première at New York's City Center on April 1, 1954. For television he staged the Ford Fiftieth Anniversary Show, starring Ethel Merman and Mary Martin, which earned a Sylvania award in 1953. During the early 1950's Robbins took time off from his hectic schedule to visit Israel on several occasions, where he helped to develop the Inbal Yemenite dance company.

Undoubtedly the most triumphant collaboration of Jerome Robbins, Leonard Bernstein, and Oliver Smith was *West Side Story*, which opened on September 26, 1957 at the Winter Garden in New York. Conceived, directed, and choreographed by Jerome Robbins, *West Side Story* is recognized as a major achievement of the American musical theatre and has been revived three times in New York City. Its book, by Stephen Sondheim, is an updated version of the story of Romeo and Juliet, with the feuds of rival street gangs in New York replacing the star-crossed conflict between the Capulets and Montagues in Verona. For the original production *West Side Story* won a Tony award in 1957, and the London Evening Standard drama award in 1958. In February 1958 Robbins received the 1957 Dance Magazine award "for extending the expressive range of the Broadway musical theatre through his organic dance concept in *West Side Story*." In 1964 the show became the first New York musical to play in Japan in English with an American cast.

For the film version of *West Side Story*, released by United Artists in 1961, Robbins recreated some of the dance numbers and acted as codirector. The film was showered with eleven awards from the Academy of Motion Picture Arts and Sciences, including two to Robbins: one for his directing and a special award for "his brilliant achievements in the art of choreography on film." The motion picture was also honored with the SBI Gold Owl award, the Screen Directors Guild award, and the Laurel award.

To bring American dance to the major cities and arts festivals of Europe, in 1958 Jerome Robbins formed his own company, Ballets U.S.A. Approving of the company's debut at the Festival of Two Worlds at Spoleto, Italy on June 7, 1958, Howard Taubman observed in the New York *Times* (July 9, 1958), "This is exactly the kind of performance that should represent us abroad." Making a four-month tour under the auspices of the State Department-ANTA cultural exchange program, the company represented the United States at the International Drama Festival in Paris in July 1959, where it won the award for choreography. When it appeared the following fall in London, it scored an enormous success with the public and almost caused a furor among British dance critics. To such perfervid endorsements of the company as that of the *Guardian* critic who called Robbins "an antidote to any tendency to complacency among the masters of the Royal Ballet," James Monahan patriotically noted with some consternation in *Dancing Times* that "British worship of Ballets U.S.A. has gone too far."

For the repertory of Ballets U.S.A. Robbins revived *The Concert, Afternoon of a Faun, The Cage,* and *Interplay*. He also created some new works, including *N.Y. Export, Opus Jazz,* with music by Robert Prince and décor by Ben Shahn; *Moves,* an abstract ballet performed without music; and the surrealistic *Events,* once again with music by Prince and sets by Shahn. Ballets U.S.A. appeared in New York City in September 1958, and again in the fall of 1961. On the latter occasion some critics found the repertory superficial, and John Martin of the New York *Times* (October 29, 1961) was particularly uncomplimentary, calling the programs "a kind of show-business concert." The company left on an American tour that proved so unsuccessful that it was cancelled in Pittsburgh. The group was reassembled in the spring of 1962 for a single concert, a performance at the White House for the Shah of Iran, at the invitation of President John F. Kennedy.

Because he lacked the time and because of his association with his own Ballets U.S.A., Robbins had relinquished his activities with the New York City Ballet, but he continued to work in the theatre. He directed and choreographed *Gypsy,* which opened for a long run at the Broadway Theatre with the klaxon-voiced Ethel Merman on May 21, 1959. Off Broadway, on February 26, 1962 at the Phoenix Theatre, he made his debut as a director of a nonmusical play with Arthur Kopit's avant-garde *Oh, Dad, Poor Dad, Mama's Hung You in the Closet, and I'm Feelin' So Sad.* The following year he directed Anne Bancroft in a mildly received production of Bertolt Brecht's *Mother Courage and Her Children,* which began its modest run at the Martin Beck Theatre on February 26, 1962.

Robbins' next Broadway blockbuster was *Fiddler on the Roof,* which opened at the Imperial Theatre on September 22, 1964 and was still going strong in New York in 1969. Inspired by Sholem Aleichem's stories of Jewish village life in prerevolutionary Russia, it starred Zero Mostel as Tevye, the dairyman. For his staging and choreography Robbins drew on Jewish ritual and folkways, and he has said that although he had had a "very emancipated, assimilated upbringing," the Jewish background of his immigrant family strongly influenced his handling of the theme. Robbins received one of the nine Tonys bestowed upon *Fiddler on the Roof* and a Sholem Aleichem award presented by the writer's daughter on behalf of the Israel Histadrut Campaign. The show also won the

New York Critics' Circle award for 1965. A national company began a tour of the United States in the spring of 1966, and soon productions were flourishing in London and Tel Aviv.

With the world première of his *Les Noces,* based on the monumental Stravinsky work scored for four pianos, percussion, and chorus, Jerome Robbins made a victorious return to Ballet Theatre on March 30, 1965. In keeping with the composer's wishes, Robbins kept the musicians and singers onstage, in front of a backdrop of two huge icons designed by Oliver Smith. To Allen Hughes, a critic for the New York *Times* (March 31, 1965), *Les Noces* represented "an almost overwhelming fusion of animal energy, ritualistic ardor, and rhythmic attack, while Walter Terry of the New York *Herald Tribune* (May 2, 1965) ventured to predict that "it may, when retrospection has achieved an even clearer focus than it now possesses, prove to be one of the greatest ballets of our time."

After one more Broadway effort, as director and coproducer of the short-lived Maria Irene Fornes play, *The Office,* in 1966, Jerome Robbins went into what for him was relative seclusion to develop plans for a life-time dream, "a new kind of lyric theatre, one impossible to achieve under present commercial aspects." Twenty years before, at the beginning of his career, Robbins had spoken of "his ideal form of theatre—an amalgamation of all the forms of theatrical art," and he had often envisioned a company whose members could sing, dance and act in a variety of styles. But he realized that "subsidized repertory is the only answer." In May 1966 the National Council on the Arts allocated $300,000 to a project headed by Robbins called the American Theatre Laboratory, "to provide a place for performing and creative artists to join together, work on ideas, create new works, extend and develop the musical theater." Although operations of the American Theatre Laboratory were suspended in late March 1968, Robbins assured the press that the move did not mean that the group had disbanded. Throughout his almost monotonously successful career Jerome Robbins has not ignored the overall needs of dance and other performing arts. He has long been a supporter of recording dance on film, and in 1958 he established the Lena Robbins Foundation in memory of his mother, to help young choreographers in the production of new works.

In 1959 Jerome Robbins received a scroll from New York's Mayor Robert F. Wagner in appreciation of his contributions to the theatre. He was made a Chevalier des Arts et Lettres by the French government in 1964 and received the Brandeis University Award for Creative Arts in 1967. Robbins, a slight, sometimes bearded, energetic man, has a home and office on New York's Upper East Side. He seldom has time to pursue his favorite hobby, photography. He is known in his field as a temperamental taskmaster, but he has explained, "I'm enormously demanding. . . . I ask for a great deal, but no more than I give myself." Continuing to press those demands, in 1968 he was collaborating with Leonard Bernstein and Stephen Sondheim on a new musical based on Bertolt Brecht's short play *The Exception and the Rule* and readying a new work entitled *Dances at a Gathering,* which was enthusiastically received when it was first presented on May 8, 1969 by the New York City Ballet at the New York State Theatre of Lincoln Center.

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ROBERTSON, CLIFF

Sept. 9, 1925- Actor
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With his performance as Navy Lieutenant (j.g.) John F. Kennedy in the film *PT-109* (1963), Cliff Robertson, as actor long respected for his craftsmanship by colleagues in television, on Broadway, and in Hollywood, finally reached star status. Since then Robertson has won a television Emmy Award (1965) and the Oscar for best motion picture actor (1968). The role that brought him the Academy of Motion Picture Arts and Sciences award was the title portrayal in *Charly,* a characterization that he had created on television seven years before.

An only child, Clifford Parker Robertson 3d was born in La Jolla, California on September 9, 1925 to Clifford Robertson, the heir to a ranching fortune, and Andree Robertson. His parents were divorced when he was one and his mother died when he was two. (His father died in 1968.) The actor was raised by his maternal grandmother and an aunt. At La Jolla High School he acted in school plays—he told Henry Hart of *Films in Review* (March 1969)—chiefly to get out of classes.

After graduating from high school, in 1941, Robertson, lying about his age, shipped out of San Francisco as a seaman aboard the tramp steamer *Admiral Cole,* which was bound for the Far East. In December 1941, after war broke out in the Pacific, the ship was disabled in a Japanese bombing attack near the Philippines. Returning to the United States, Robertson spent a year at Antioch College, in Yellow Springs, Ohio, pursuing a journalism course in which classes were combined with practical experience. For his field work, Robertson was a reporter for the Springfield (Ohio) *News* and did some announcing for a radio station owned by that newspaper. Before he left Antioch, its dean of men persuaded him that he ought to seek a career in acting.

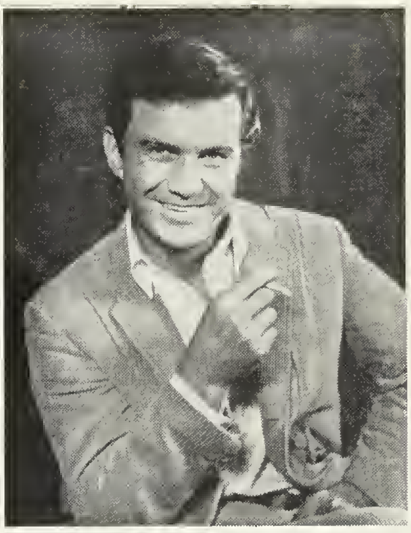
Exempt from military conscription because of a weak left eye, Robertson served in the Merchant Marine during World War II. After the war he settled in New York City, supporting himself by menial jobs while studying at the Actors Studio and looking for stage roles. In the summer of 1947 he toured the Catskills in a production of *Three Men on a Horse,* and later in the same year he almost reached Broadway in an important supporting role in *The Lady and the Tiger*, but the production closed after a disappointing tryout in Clifton, New Jersey.

From 1948 to 1950 Robertson was in the national company of *Mister Roberts*, which played in Chicago for a year and then went on tour for nine months. He made his New York City debut as Matthew Anderson in *Late Love* at the National Theatre on October 13, 1953, and in February 1955 he portrayed Peter Whitfield in a New York City Center production of *The Wisteria Trees* directed by Joshua Logan and starring Helen Hayes. When Logan was casting for the film *Picnic* (Columbia, 1955), he selected Robertson to play Alan, the suitor displaced by the lustful vagrant (William Holden).

On the strength of his performance in *Picnic*, Columbia Pictures signed Robertson to a long-term contract, in compliance with which he made a series of films that he later characterized as "all bad." His Columbia roles were an emotionally disturbed young man who marries a wistful spinster (Joan Crawford) in *Autumn Leaves* (1956); a surf bum in *Gidget* (1959); a World War II submarine captain in *Battle of the Coral Sea* (1959); a sponge diver involved in a war between rival groups of Greek fishermen in *As the Sea Rages* (1961); a basically decent gangster operating on both sides of the law in *Underworld U.S.A.* (1961); and a young doctor whose love for a high fashion model (Suzy Parker) jeopardizes his career in *The Interns* (1962).

At other studios in the late 1950's and early 1960's, Robertson made *The Girl Most Likely* (RKO, 1957), a musical in which he starred with Jane Powell; *The Naked and the Dead* (RKO, 1958), in which he portrayed Sergeant Hearn; *All in a Night's Work*, a frothy comedy in which he was a veterinarian who loses his girl (Shirley MacLaine) to a playboy (Dean Martin); and *The Big Show* (Twentieth Century-Fox, 1961), in which he played the younger son in a family of trapeze artists driven tragically by a despotic father; and *My Six Loves* (Paramount, 1963), in which a Broadway star (Debbie Reynolds) forsakes her career to marry an earnest minister (Robertson) and, with him, to care for six orphans.

Robertson's big break came when Warner Brothers chose him, with President John F. Kennedy's approval, to play Kennedy in *PT-109* (1963), the story of the President's exploits as the commander of a motor torpedo boat in the Solomon Islands during World War II. Instead of attempting to mimic the President's accent or closely ape his mannerisms, Robertson tried, as he explained to Virginia Kelly of *Look* (June 18, 1963), "to show the inner man." Miss Kelley commented: "One of his problems was a script just this side of *The Bobbsey Twins*. Yet Robertson rode above it, making the young lieutenant human, straightforward, and likeable." In his article on Robertson in *Films in Review*, Henry Hart observed: "He could have fallen on his face by impersonating Kennedy but didn't, and this aroused interest in him in areas of show business and elsewhere that had not been aware of him before."



CLIFF ROBERTSON

Despite the added leverage for role-bargaining he gained from the *PT-109* publicity, the quality of Robertson's Hollywood vehicles that immediately followed it was uneven. In the sex-oriented *Sunday in New York* (MGM, 1964), he was the aviator brother who tries to keep Jane Fonda virginal, and in *633 Squadron* (United Artists, 1964) he played an R.A.F. wing commander in World War II. The choicest of his movie roles in the mid-1960's was that of Senator Cantwell, the unscrupulous right-wing demagogue, in United Artists' adaptation of *The Best Man* (1964), Gore Vidal's Broadway hit about dirty politics behind the scenes at a Presidential nominating convention. In reviewing the movie in the New York *Herald Tribune* (April 7, 1964), Judith Crist wrote: "Mr Robertson, as a frightening human dynamo of evil, dominating the screen with a ferocious and righteous passion, provides ample proof that he can be something more than the pretty boy that Hollywood has hitherto made of him."

But Robertson continued to be cast in more than his fair share of mediocre roles. He played a former beach boy who marries a rich woman (Lana Turner) for her money in *Love Has Many Faces* (Columbia, 1965); an American soldier of fortune in the mock international-intrigue thriller *Masquerade* (United Artists, 1965); an American sergeant assigned to lead French civilians to safety after D-Day in *Up From the Beach* (Twentieth Century-Fox, 1965); and as the Canadian officer in a World War II do-or-die brigade composed of military misfits and criminals in *The Devil's Brigade* (United Artists, 1968). His part as the cynical actor-gigolo hired by a Volpone-like playboy (Rex Harrison) to stage-manage a false death scene for the benefit of the playboy's avaricious mistresses in *The Honey Pot* (United Artists, 1967) was meatier but smaller.

The actor has more than 100 dramatic credits on television, a medium that was his bread and butter during his lean years and that has, in his opinion, always provided him with better roles than Hollywood has. He starred in both *The Hustler* and *Days of Wine and Roses* in their original, home-screen versions, and he won the Emmy Award for "outstanding single performance by an actor in a leading role in a drama" for his performance in *The Game,* shown on the Chrysler Theatre over NBC during the 1965-66 season. The feature-length movie *The Sunshine Patriot* (Universal, 1968), starring Robertson, was made expressly for presentation on the NBC network.

His Academy Award-winning vehicle was a role that Robertson himself had created on television. During the 1960-61 season he played the title character in a network presentation of *The Two Worlds of Charly Gordon,* based on Daniel Keyes's short story—and, later, novel—"Flowers for Algernon," a poignant tale about a mentally retarded adult who undergoes brain surgery and blossoms into a genius only to learn that he is doomed to regress to his moronic state. Robertson fell in love with the role, bought the movie rights to it, and finally, after years of trying at various studios, persuaded Selmur Productions to produce it with him in the role of Charly and Claire Bloom in the part of the therapist with whom Charly falls in love. The Cinerama Releasing Corporation released *Charly,* written by Stirling Silliphant and directed by Ralph Nelson, in the autumn of 1968, and on April 14, 1969 the Academy of Motion Picture Arts and Sciences named Robertson, as Charly, the best actor of 1968. Unfortunately he had to forego attendance at the award presentation ceremony because he was on location in the Philippines making "Too Late the Hero."

Cliff Robertson and Dina Merrill, the actress and Post Toasties heiress, were married on December 21, 1966. They have a daughter, Heather, and Robertson has another daughter, Stephanie, by a previous marriage to Cynthia Stone. The actor has described his concept of the family as "old fashioned." His love for children is manifested in the work that he has done for the benefit of young open heart surgery patients, and another favorite charity of his is Biafra relief. A pilot since adolescence, Robertson especially enjoys flying vintage aircraft. He also finds recreation in sailing, and he holds master's and mate's licenses.

The actor is five feet eleven inches tall, weighs about 168 pounds, and has blue eyes and dark brown hair. Henry Hart in his *Films in Review* article characterized him as "an extroverted, amiably shrewd man . . . with a good American face," a "stomach that is flat" and "movements that are lithe." Others have described Robertson as "sensitive," "genial," "unpretentious," "restless," and the possessor of a "raffish grin." Among his colleagues he is known for the scrupulous care that he brings to the analysis and preparation of every role that he plays.

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RODRIGUEZ, CHI CHI

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Probably the most powerful swing in golf today is possessed by one of the smallest members of the Professional Golfers Association, five-foot-seven, 120-pound Juan Rodriguez. Chi Chi, as Rodriguez is called, drives the ball between 270 and 300 yards, often outdistancing such physical giants as Jack Nicklaus. But he is not a consistent tournament winner. Since joining the professional tour, in 1960, Rodriguez has garnered only four tournament titles. "I still don't know how to win," he once said. "The only reason I won [the 1964 Lucky International] in San Francisco is because I didn't know I was going to win." But he has been a leading moneymaker on the professional tour since 1963. His flamboyance on the greens makes him a perennial favorite of the gallery, and the unique braced-left-side stance from which he derives his power continues to fascinate his fellow pros.

Rodriguez was nicknamed after a baseball idol of his childhood, Chi Chi Flores. He was born Juan A. Rodriguez Vila on October 23, 1935 in Rio Piedras, a suburb of San Juan, Puerto Rico to Juan Rodriguez, a poor plantation worker, and the former Modesta Vila. Rodriguez has three sisters: Juanita, Carmen, and María; and two brothers: Jesús, who is also a professional golfer, and Julio. From the age of six Rodriguez contributed to his family's meager income by caddying at the Berwyn Country Club in San Juan, and it was there that he began playing golf. Before opting for a career on the links he tried boxing and baseball and decided that his size put him at too great a disadvantage in those sports. As a baseball player he pitched five games creditably for the Santurce Red Sox. In the eleventh grade he was forced to drop out of República de Colombia High School in San Juan for financial reasons. "I really like children," Rodriguez has said, "because I was never one myself. I was too poor to be one."

The first tournament in which Rodriguez competed with professionals was the 1955 Puerto Rico Open. For financial reasons, he joined the United States Army shortly after the tournament, in July 1955. During two years at Fort Sill, Oklahoma he kept only $22 of his monthly pay, sending the other $50 home to his family in Puerto Rico. His one luxury was membership in the Fort Sill Country Club, where he played golf. On his discharge from the Army, in June 1957, he was hired as assistant to the late Ed Dudley, then the head professional at the Dorado Beach Hotel in Dorado, Puerto Rico, where Rodriguez is now head pro. Rodriguez has called Dudley his "second father," explaining: "If it had not been for him, I would never have had a chance to play professional golf."

Under the sponsorship of Dudley, of Gene Stout, who succeeded Dudley as head pro at Dorado Beach, and of cotton magnate John Weaver, Rodriguez joined the professional tour in 1960.

Using women's golf clubs because they are lighter, he played in twelve tournaments, finished fourth in the Eastern Open, and won $2,262. The following year, competing in twenty-four tournaments, he won $2,268.57, and in 1962, when his best finish was a third-place tie in the Dallas Open, he won $6,388.75.

The turning point in Rodriguez's career came between the 1962 and 1963 tours, with his perfection of what he calls "the perfectly solid left wall," the "secret" that gives the physically slight Chi Chi the power and distance of a hulking giant. Observing Cary Middlecoff (one of his favorite fellow pros) and others at the tee, he realized that a solid stroking position before impact could compensate for a multitude of shortcomings. And he further realized that a vertically braced left side was essential to such a position.

In his book *Chi Chi's Secrets of Power Golf* (Viking, 1967) Rodriguez explained the left-wall principle: "I learned to build a solid wall of my left side, a wall that would not move under any circumstances," he wrote. "The theory is, if I have a strong left side and can hit against it, then I can develop a lot of power. . . . This straight left wall begins at the top of the left shoulder and continues to the left foot. When I say straight, I mean it literally. The worry is not about my head or my hands, but about the body. It should be perfectly vertical."

In *Sports Illustrated* (August 10, 1964) Dan Jenkins has described Rodriguez' "secret" as "simplicity itself": "There are really only two elements to it: a kind of Berlin Wall against the left side and a change of heart in the downswing. Imagine a wall, imagine your left shoulder planted firmly against it, your hip, too, and as much of your leg as you can get into a straight up-and-down left side. That is the Rodriguez stance. On his drives, once he has reached the downswing from that position, Chi Chi hesitates, then starts his downswing with a forceful pull of his left hand only. At about halfway down, he quickly reverses his thinking so that his entire concern now is with the drive he can get with his left shoulder. He whips the shoulder as hard and as fast as possible into the shot and follows through. The wrists remain cocked until the change from left to right, then they snap the way Henry Aaron's do whacking a baseball, and Chi Chi gets every ounce of his 120 pounds into the swing at the place it counts most—contact with the ball."

The effect of the change in his stance and grip became immediately evident in Rodriguez' game. In 1963 he won his first PGA title, the Denver Open, and his earnings jumped to $17,674.17. The following year, he won the Lucky International at San Francisco, beating Don January in an eighteen-hole playoff, and the Western Open at Chicago, defeating Arnold Palmer by one stroke; he finished second in two other tournaments; and his earnings soared to $48,338.85. On the negative side, when making a whip shot from under a tree in April 1964 he caught his club head in a limb and tore the ligaments in his left thumb so badly that the digit almost came off. With the permission of the Professional Golfers Association he wore a protective steel sheath over the thumb for more than a year, until it healed.

CHI CHI RODRIGUEZ

In 1965 Rodriguez won the Dorado Pro-Am tournament and registered earnings of $37,000. The following year he failed to place first in any tournament but his prizes totaled $42,000. In April 1967 he broke into the winner's circle again, placing first in the Texas Open at San Antonio. (He donated a quarter of the $20,000 he won in the Texas Open to a relief fund for tornado victims in the Midwest.) Although he has not won a tournament since, he remains one of the top money winners on the professional tour. The latest published figures regarding his income are for 1967, when he made $48,608.20 on the links. Contributing to the coffers that year were his third-place prize in the Bob Hope Classic and his seventh-place prize in the rich Westchester Classic. His winnings from 1960 through 1967 totaled $187,598.74.

On the course Rodriguez delights his dedicated followers (known as Chi Chi's Bandidos) and irks some of his fellow pros with his jaunty attitude, his joking to the gallery, his whistling as he walks between holes, and his facetious antics, such as the ritual he goes through after sinking a long putt. On that occasion he bows elaborately, places his hat over the hole, and does a cha-cha around it. Dan Jenkins in his *Sports Illustrated* article observed that the criticism from other golfers makes Rodriguez "sad, lonely, despondent . . . the Chi Chi Rodriguez no one knows . . . perhaps the real one."

Rodriguez himself has explained that his unorthodox behavior on the course is motivated by gregariousness and a desire to be liked. "I wanted to meet a lot of people," he once said. "I thought I could do it in golf. I love people." As for the disapproval sometimes shown him by other golfers, he told Dan Jenkins: "It makes me want to hide in my room and do nothing but watch television and go home. It makes me miss beans and rice, which is the best thing to eat in the whole world the way my sister fixes them. . . . I've never tried to bother anybody. All I want to do is tell the little girls how pretty they are and tell the little boys to play golf and be happy. . . . If I can't stop bother-ing everybody, by being the way I am, then I'm just going to quit and go home and teach all the kids in Puerto Rico how not to be poor. That would be a good life, too." (Rodriguez does spend portions of his spare time giving golf instruction free to young people in Puerto Rico.)

Juan Rodriguez is married to the former Iwalani Lynnette Lum King, an Hawaiian of Polynesian descent who was a professional dancer before her marriage. Rodriguez has black hair and green eyes. He lists baseball and bowling as his recreations. When he is not on the professional tour he gives exhibitions and serves as head pro at the Dorado Beach Hotel. He is also head pro with the Eastern Airlines Flying Golfers Club, a job that requires him to accompany members by plane to selected golf courses around the United States. He is frugal with his money, banking or investing most of it for his family's future security. In Rio Piedras he has built a new house that has, in his description, "nice bedrooms, a good yard where I can grow pretty things, and a nice kitchen where my sisters can cook beans and rice."

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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1958.

Chosen for his ability as a negotiator rather than for his experience in foreign affairs, William P. Rogers took office on January 22, 1969 as United States Secretary of State in the Cabinet of President Richard M. Nixon, succeeding Dean Rusk. A long-time friend and personal adviser of Nixon, Rogers has divided his career between public service and the practice of corporation law. From 1957 to 1961 he was Attorney General under President Dwight D. Eisenhower. His lack of commitment to ideological principles or to past American policies in foreign relations is viewed by many observers as an asset, since it gives him greater latitude and independence in dealing with such issues as the Vietnam war and the Middle Eastern crisis.

William Pierce Rogers was born on June 23, 1913 in the mill town of Norfolk in northern New York State, the only child of Harrison Alexander and Myra (Beswick) Rogers. His father, who had been a paper mill executive and a bank director, was left by the Depression with only a modest insurance business. As a boy, Bill Rogers earned his own pocket money, working as a caddy, selling magazines, and taking a job as an assistant to a photographer. When he was thirteen his mother died, and he went to live with his grandparents, Mr. and Mrs. Pierce Beswick, in Canton, New York.

After graduating in 1930 from Canton High School, at the head of his class, Rogers entered Colgate University on a tuition scholarship. To meet his living expenses, he worked at odd jobs, including dishwasher, door-to-door salesman, and caretaker in a boarding house. At Colgate, a mathematics professor, impressed by his logical thinking, encouraged him to seek a career in public service. A member of the Senior Honor Society, Rogers graduated from Colgate with a B.A. degree in 1934. Another scholarship enabled him to enter Cornell Law School, where he edited the *Cornell Law Review* from 1935 to 1937. When he obtained his LL.B. degree in 1937, he ranked fifth in his class.

After passing the New York State bar examination in 1937 Rogers took a position for a short time with the Wall Street firm of Cadwalader, Wickersham & Taft. The following year he was one of sixty young lawyers chosen from 6,000 applicants to join the staff of Thomas E. Dewey, the district attorney of New York County, who was at that time embarking on his crusade against racketeers. As assistant district attorney from 1938 to 1942, Rogers argued over 1,000 cases in court as a trial lawyer.

After the United States entered World War II, in 1942 Rogers entered the United States Naval Reserve as a lieutenant junior grade. After training in Rhode Island—at the same base where Richard M. Nixon also received his naval training—he was sent to the Pacific. There he served on the aircraft carrier USS *Intrepid*, taking part in raids on Japan and the invasion of Okinawa, and rose to the rank of lieutenant commander. Released to inactive duty in January 1946, Rogers returned to New York, where he spent a year in the office of the new district attorney, Frank Hogan, as chief of the bureau of special sessions.

Rogers entered the service of the federal government in April 1947, when he went to Washington as counsel to the Senate's Special Committee to Investigate the National Defense Program. He became the committee's chief counsel in July of that year. In March 1948 it was succeeded by the investigations subcommittee of the Senate Executive Expenditures Committee. Because of his competence and his scrupulous nonpartisanship, Rogers—although Republican—was retained as chief counsel even after a Democrat, Senator Clyde R. Hoey of North Carolina, took over the chairmanship. Among Rogers' most important achievements as chief counsel was his exposure of "five-percenters"—men with government connections who received commissions for arranging federal contracts for private firms. During that period, Rogers first gained the confidence of Richard M. Nixon, then a freshman United States Senator, and it was Rogers who advised Nixon to pursue the case that led to the perjury conviction of Alger Hiss, a former State Department official accused of passing classified documents to Soviet agents.

Resigning his government post in March 1950, Rogers joined the Washington office of the New York law firm of Dwight, Royall, Harris, Koegel & Caskey. He became prominent in national politics for the first time in 1952, when he attended the Republican National Convention. Rogers is credited with having helped to persuade the credentials committee to seat the delegates for Dwight D. Eisenhower—rather than the delegates for Robert A. Taft—from four Southern states, thus ensuring Eisenhower's nomination. Rogers was with Nixon, the Vice-Presidential candidate, on a campaign tour through the West, when charges of a fund raised by California businessmen to support Nixon in the campaign were made public. In the ensuing clamor for his withdrawal from candidacy Nixon again turned to Rogers, who advised him to stand firm and state his case on nationwide television. The tactic worked.

After the Republican victory in 1952 Rogers was appointed deputy attorney general on Nixon's recommendation, and in that role he was the Justice Department's chief liaison officer with other agencies, and in particular, with Congress and the press. At the time of President Eisenhower's first heart attack in 1955, Rogers counseled Nixon, who had temporarily taken over the functions of the chief executive, and he helped work out plans for succession in the event of the permanent incapacity of the President. During that period Rogers also served on missions abroad. In 1955 he went to Geneva as chief American delegate to a United Nations conference on prison conditions, and in November 1956, after the suppression of the Hungarian revolt by the Soviet Union, Rogers accompanied Nixon on a mission to Austria to study the plight of Hungarian refugees. Recalling Rogers' help on several occasions, Nixon wrote in his book *Six Crises* (Doubleday, 1962; 1969) that Rogers was a "cool man under pressure, had excellent judgment, a good sense of press relations, and was one to whom I could speak with complete freedom."

On October 23, 1957, after Herbert Brownell Jr. resigned as Attorney General, Rogers was appointed as his successor by President Eisenhower. He was sworn in on November 7, 1957 and confirmed by the Senate in January 1958. As Attorney General, Rogers—who through his earlier liaison with members of Congress had played an important role in making effective the landmark Civil Rights Act of 1957—continued to make the enforcement of civil rights his major concern. Under the provisions of the act he set up the Civil Rights Division of the Justice Department, making him the first Attorney General able to take the initiative in prosecuting cases involving a denial of voting rights. He took steps to enforce School integration, insisting that the 1954 desegregation decision of the Supreme Court could not be legally evaded. In 1960 he urged stronger guarantees of voting rights and recommended that threats of force to block court integration orders be made a crime.

Known as an excellent administrator, Rogers instituted a number of reforms in the Justice Department. Among other things, he established a program to recruit top students from leading law schools for Justice Department posts, and he urged Eisenhower to ignore political pressures in appointing high-caliber federal judges. He launched antitrust suits against corporate giants like General Electric and Westinghouse, after convincing Eisenhower, who had been reluctant, that such a course of action was in the public interest. He inaugurated a nationwide drive by federal law enforcement agents against organized crime. In the spring of 1960 Rogers headed a two-week good-will mission to West Africa and represented the Eisenhower administration at the independence ceremonies of the Republic of Togo.

WILLIAM P. ROGERS

When the Democrats returned to power in 1961 Rogers went back to the private practice of law as a senior partner in his old firm, now known as Royall, Koegel, Rogers & Wells, dividing his time between its New York and Washington offices. He became general counsel to the Washington Post Company and the Dreyfus Fund, among other clients. In 1964 he successfully defended the New York *Times* before the United States Supreme Court in a landmark libel suit, and in another important case he won the Associated Press's appeal from libel judgments amounting to millions of dollars that had been won by former General Edwin Walker.

Meanwhile Rogers was gaining limited experience in foreign affairs by handling cases involving international law. He served, in 1965, as a member of the United States delegation to the twentieth session of the United Nations General Assembly and, in 1967, as a delegate to the U.N.'s fourteen-nation ad hoc committee on Southwest Africa. On the domestic scene Rogers was from 1965 to 1967 a member of the President's Commission on Law Enforcement and Administration. He also served as president of the federal city council of Washington, D.C. and as a member of a Presidential commission to study crime in the nation's capital.

Richard M. Nixon's election to the Presidency on November 5, 1968 seemed in large measure to be the result of public discontent over the Vietnam war, and the prevailing feeling that a new administration without commitments had the best chance of ending that conflict. In announcing his choice of Rogers for Secretary of State—along with his other Cabinet choices—on December 11, 1968, Nixon declared: "After a period of confrontation we now entered a period of negotiation, and consequently I wanted a Secretary of State . . . who would be the best negotiator in the world." Nixon called Rogers "a superb negotiator" who "has always been best when the going was the hardest."

Because of Rogers' lack of experience in foreign affairs his appointment to the nation's top diplomatic post came as a surprise. A consensus soon developed, however, that his lack of expertise was not necessarily a handicap. One veteran State Department official, quoted in *Newsweek* (December 23, 1968), commented that the great problems in foreign affairs "are questions of judgment, and these go to the inner man." Drew Pearson, writing in the Washington *Post* (December 16, 1968), suggested that Rogers was well qualified, because he was "uncluttered with the minutiae of foreign affairs" and had a "broad-gauged outlook on the problems of human nature." Senator J. William Fulbright, chairman of the Senate Foreign Relations Committee and a persistent critic of the Johnson administration's foreign policy, said at the time of Rogers' appointment: "I . . . have the highest regard for him. He is a man of unquestioned integrity and ability. . . . I feel sure that his common sense and good judgment will serve the country well."

Testifying at a closed confirmation hearing of the Senate Foreign Relations committee on January 15, 1969, Rogers asserted that the Nixon administration's goals in Vietnam were limited, and that there were hopeful signs for peace. Confirmed by the Senate on January 20, Rogers was sworn in two days later as the nation's fifty-fifth Secretary of State. In his opening message to the State Department, he declared that he would welcome "divergent views," and he called on younger foreign service officers to take part in policy formulation.

To clarify the respective roles of Secretary of State Rogers and Dr. Henry A. Kissinger, appointed special White House assistant on foreign affairs, Nixon declared after his inauguration that Rogers would be his "principal foreign policy advisor," responsible for "over-all direction, coordination, and supervision of government overseas activities." The "principal forum for the consideration of policy issues" would be the revitalized National Security Council, which is headed by Kissinger and includes Rogers and other key officials among its members.

In an interview in *Life* (January 24, 1969) Rogers said that the security of the nation determined foreign policy, but expressed concern over America's apparent image of overwhelming power. "It might be better to be more relaxed and a little less obvious," he remarked. Appearing before the Senate Foreign Relations Committee on February 18, 1969, Rogers urged Senate approval of the Nuclear Non-Proliferation Treaty with the Soviet Union. Questioned about Nixon's controversial plan to proceed with the Sentinel Anti-Ballistic Missile system, he expressed hopes that United States-Soviet arms control negotiations would precede deployment of the ABM system. His testimony seemed to gratify both the hawks and the doves on the committee and heralded, in the view of leading political observers, a new era of good relations between Congress and the executive branch in foreign policy.

Later that month Rogers accompanied Nixon on his visit to five European capitals and took part in discussions of the growing crisis in the Middle East and other issues. In March he assured members of the Senate Foreign Relations Committee that the administration would make no new security commitments to Spain beyond existing agreements. At a press conference on April 7, 1969 Rogers announced that a confrontation with the military government of Peru had been avoided through the indefinite extension of a deadline for imposing economic sanctions on Peru as required by the Hickenlooper Amendment, after Peru had expropriated the properties of the American-owned International Petroleum Company. A few days later Rogers again demonstrated his cautious approach when he urged restraint in responding to the downing of a United States reconnaissance plane by North Korea.

Addressing a meeting of the South East Asia Treaty Organization (SEATO) at Bangkok on May 20, 1969, during a tour of Asian countries, Rogers reaffirmed United States commitment to resistance to armed aggression and to "the peaceful evolution of South East Asia." He failed, however, to make any more far-reaching commitments to the Asian allies, indicating that concern with American domestic problems must balance the country's foreign involvements.

Rogers, who holds several honorary doctorates, is a fellow of the American Bar Foundation and a member of the American, Federal, New York State, and Washington, D.C. bar associations and the Bar Association of the City of New York. He belongs to the American Law Institute, the American Legion, the Veterans of Foreign Wars, Sigma Chi, Delta Theta Phi, and the Order of the Coif. His business associations have included directorships of the Washington Post Company, Newsweek magazine, the Gannett Company, and the S.M. Langston Company; a limited partnership in Dreyfus & Company; and membership in the New York and American stock exchanges.

On June 27, 1936 William P. Rogers married Adele Langston, a member of his class at Cornell Law School. They have three sons: Anthony Wood, Jeffrey Langston, and Douglas Langston; and one daughter, Dale (Mrs. Don Marshall). Rogers and his wife have a home in Bethesda, Maryland and a fashionable New York apartment near United Nations headquarters. A handsome man, Rogers is six feet one inch tall, weighs 175 pounds, and has blue eyes and graying blond hair. He is not considered a brilliant orator. Hedrick Smith, in the New York *Times Magazine* (July 27, 1969), called him "a natural practitioner of the soft sell, an extrovert blessed with an easy smile, a quick lawyer's mind, a ready sense of humor." His favorite relaxations include playing squash, swimming, and golf. His church is the Presbyterian, and his clubs include the Burning Tree, Kenwood Golf, Bethesda Country Club, Racquet and Tennis Club, Recess Club, and Sky Club. Indifferent to personal glory, Rogers has said, as quoted in *Time* (December 20, 1968): "The only thing a Cabinet officer should have in mind is the success of the administration."

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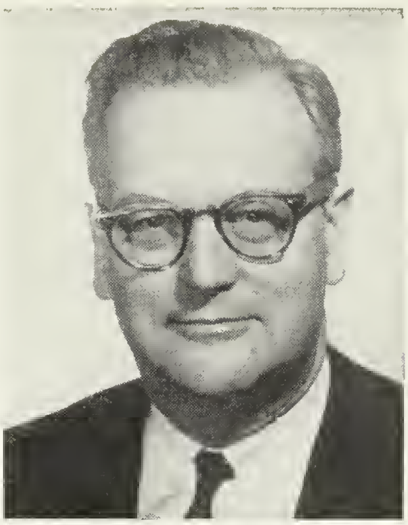
WILLIAM J. RONAN

When Dr. William J. Ronan was named in 1967 by New York Governor Nelson A. Rockefeller as chairman of the newly created Metropolitan Transportation Authority, one politician, comparing Ronan's position with that formerly held by veteran city planner and transportation expert Robert Moses, commented: "Bill Ronan is going to have so much power under Rockefeller's transportation plan that Bob Moses will look like a schoolboy with a small allowance." The appointment, effective in March 1968, placed virtually all mass transportation in the New York metropolitan area under Ronan's control, making him one of the most powerful public officials in the United States. The Metropolitan Transportation Authority has some 52,000 employees and an estimated gross annual income of $600,000,000. Ronan brings to his post an impressive record, as a professor and administrator at New York University, as Governor Rockefeller's personal secretary, and as a consultant to government on the local, state, and federal levels. Commenting on the immensity of New York's transportation problems, Ronan has said, as quoted in the New York *Times* (August 25, 1968): "We're making up for thirty years of do-nothingism in mass transportation. You haven't built any subways. And you haven't done anything really significant for commuter railroads since 1913, when Grand Central Terminal was built."

William John Ronan, who is of Irish-Alsatian ancestry, was born in Buffalo, New York on November 8, 1912, the second of three sons of William Joseph Ronan, a businessman and lawyer, and Charlotte (Ramp) Ronan. One brother, Ralph, runs a machine tool business near Buffalo; the other, Harold, works for a rubber company in Hartford, Connecticut. Growing up in Buffalo, which he has called "the beginning of the Midwest," Ronan attended Buffalo East High School where he took part in sports, including cross-country running and tennis. During winters he went tobogganing, ice skating, and skiing. From 1928 to 1930, while still in high school, Ronan worked as an assistant at the Buffalo Museum of Science.

After graduating in 1930, Ronan entered Syracuse University, where he originally intended to study mathematics but later switched to political science. In an interview with Arthur Greenspan in the New York *Post* (March 2, 1968) Ronan recalled: "I guess I was influenced mostly by the fact that the Maxwell School of Citizenship and Public Affairs was there, and was then both an undergraduate and graduate school." He went out heavily for campus athletics, but after suffering a broken nose playing lacrosse, he concentrated on his studies. In 1931 and 1932 he gained his first experiences with public utilities, working first for the Niagara-Hudson Power Company and then for the transfer department of the New York Central Railroad. He rounded out his undergraduate years with a summer in Switzerland, at the Geneva School of International Studies, and another summer in Japan. He obtained his B.A. degree *magna cum laude* from Syracuse University in 1934 and then went to Harvard University for a year of graduate study.

Ronan began his long association with New York University in 1935, as a Penfield Fellow in International Law, Diplomacy and Belles Lettres, and in 1936 he obtained a University Fellowship. In 1937 he edited *Federal Bank Service*, published by Prentice-Hall, Inc. While continuing his graduate studies, he joined the New York University faculty in 1938 as an instructor in government and as executive secretary of the graduate division for training in public service. In 1940 he obtained his Ph.D. degree in political science and economics, and in the same year he was appointed assistant professor and director of the graduate division for training in public service.

Concurrently with his academic duties, Ronan became a consultant to the Civil Service Commission of New York City in 1938 and was appointed a review officer and negotiations officer with the United States Civil Service Commission in 1942. He served in Washington, D.C. in 1942-43, as assistant director of personnel of the Office of Foreign Relief and Rehabilitation Operations in the Department of State. While in Washington, he carried out assignments for Herbert H. Lehman, Anna Rosenberg, and Philip C. Jessup. In 1943 Ronan enlisted in the United States Naval Reserve and was assigned to the New York metropolitan area. He served as manpower officer, vocational training officer, civil readjustment officer, and liaison officer on placement of disabled navy personnel, and he helped establish the Navy's first central discharge station, at Lido Beach, Long Island. He also represented the Navy on the New York Regional Production Urgency Committee and the Manpower Priority Committee.

Discharged in 1946 with the rank of lieutenant, Ronan returned to New York University as an associate professor of government. He became a professor in 1947 and administrative head of the graduate division for training in public service in 1949. In 1953 he was appointed dean of the Graduate School of Public Administration and Social Service, becoming at that time the youngest dean at New York University. In addition, he served from 1948 to 1959 as chairman of the administrative committee of the New York University Institute of Labor Relations and Social Security and from 1954 to 1959 as director of the New York University-University of Ankara Technical Assistance Program.

During the late 1940's and the 1950's, Ronan also served as a consultant to the New York City department of health, the American Public Health Association, the Institute of Practical Politics, the New York State Civil Service Commission, the United States Department of Defense, the Department of State, the Foreign Operations Administration, and the International Cooperation Administration. In the mid-1950's he made several trips to the Middle East, in connection with the University of Ankara project and as a consultant to the Department of State. On one visit he obtained valuable information for the State Department concerning business dealings of Communist China and Czechoslovakia in Egypt.

Ronan's long involvement with the government of New York State began in 1951, when Republican State Senator Walter J. Mahoney of Buffalo recruited him to serve as director of studies for the New York State Temporary Commission on Coordination, sometimes referred to as the state's "little Hoover Commission." For the commission, Ronan directed important studies dealing with the state Board of Regents, the Civil Service Department, and some independent state agencies. In July 1956 Mayor Robert F. Wagner Jr. of New York City, trying to staff key posts on the basis of professional competence rather than politics, named Ronan first deputy city administrator in the city's Division of Administration. Granted leave by New York University, Ronan served until December 1956, when Nelson A. Rockefeller, who had been named to head the Temporary State Commission on the Constitutional Convention, asked Ronan to serve as its executive director.

Although Ronan, whose family was Democratic, had for some time been active in the ranks of the New York State Democratic party, he became a "Rockefeller Republican" as a result of his early association with Nelson A. Rockefeller. As research director in Rockefeller's gubernatorial campaign of 1958, Ronan helped to formulate policies aimed at winning liberals over. After Rockefeller was elected Governor of New York State in November 1958 he named Ronan as his secretary. As chief of the Governor's staff, Ronan kept the Governor's calendar, coordinated appointments, acted as the Governor's liaison with legislative leaders, and screened persons who wanted to reach the Governor. Among Ronan's contributions to the Rockefeller administration were proposals for combating water pollution and for promoting traffic safety, and a plan for a university expansion program. In December 1959 Rockefeller named Ronan chairman of the sponsoring committee for the New York State Public Administration Training Program.

While continuing until 1966 as secretary to Governor Rockefeller, Ronan became involved in the crises of commuter transportation. In 1960 he became chairman of the interstate staff committee on the New Haven Railroad and helped the governor to settle a strike by employees of the Long Island Railroad. It was largely as a result of Ronan's efforts that the Tri-State Transportation Committee was established to consolidate the commuter transportation services of New York, New Jersey, and Connecticut. The committee began its operations in August 1961 under the chairmanship of Ronan, who also chaired its successor, the Tri-State Transportation Commission. With the aid of federal funds, Ronan took steps to save the New Haven Railroad from impending bankruptcy and the demise of its commuter services. In 1964 he became chairman of a special committee to deal with the problems of the Long Island Railroad. Ronan also served as deputy chairman of Rockefeller's unsuccessful campaign in 1964 to obtain the Republican Presidential nomination.

In June 1965 Rockefeller named Ronan chairman of the new Metropolitan Commuter Transportation Authority, created by the New York State Legislature primarily for the purpose of taking over and operating the troubled Long Island Railroad, which, with some 260,000 passengers a day, is the largest commuter railroad in the United States. With the acquisition, in January 1966, of the Long Island Railroad from the Pennsylvania Railroad for $65,000,000, New York became the first major state to undertake the operation of a railroad. Taking over the chairmanship of the board of the Long Island Railroad in addition to his other responsibilities, Ronan announced an extensive modernization program for the railroad, involving expenditures of over $200,000,000 and the acquisition of some 500 high-speed, electrically powered, self-propelled cars.

To bring most of the mass transportation facilities in the New York metropolitan area under one umbrella, Rockefeller in March 1967 announced plans for a new agency, the Metropolitan Transportation Authority, which in addition to the Long Island Railroad, would control the city's buses and subways, as well as bridges, tunnels, and general aviation airports serving the city and its suburbs. The Metropolitan Transportation Authority, under Ronan's chairmanship, was formally established on March 1, 1968. Ronan also became chairman of the New York City Transit Authority, chairman of the Manhattan and Bronx Surface Transit Operating Authority, and chairman of the Triborough Bridge and Tunnel Authority—a post previously held by

Robert Moses. The appointment placed Ronan at the head of the largest complex of rail and bus lines ever linked together under one agency and made him—with an annual salary of $70,000—one of the highest paid public officials in the United States.

Upon taking office, Ronan submitted to Rockefeller a $2.9 billion transportation program. Among the projects planned by Ronan are a new Second Avenue subway in Manhattan; a Long Island Railroad link to connect Kennedy International Airport with midtown Manhattan; a new midtown transportation center, including an East Side terminal for the Long Island Railroad; and new subway lines for outlying parts of the metropolitan area.

The mounting problems of the Long Island Railroad and the New York subway system brought Ronan under fire in 1969 from state legislators, local officials, and union spokesmen, and from disgruntled commuters and subway riders, who held him responsible for what seemed to be a mare's nest. When in July Frank Aikman Jr. retired as president and general manager of the Long Island Railroad and was replaced by Walter L. Schlager Jr., some observers felt that Aikman had retired under pressure from Albany and had been made a scapegoat for Ronan's errors. The New York *Times* (August 1, 1969) editorialized: "Dr. Ronan is a man superior in ability but short of tact. In his dealing with the riders on the Long Island, with local officials seeking to uphold their cause, and with the labor unions who operate its trains he has too frequently appeared to be arbitrary and high-handed." Ronan continues to be optimistic and confident that the city's transportation goals will be met, but believes that for an ultimate solution of metropolitan New York's transportation problems massive federal funds must be made available to the state.

Ronan has contributed articles to professional journals, and he co-authored the book *Our War Economy* (Farrar, 1943). He is a member of many clubs and professional associations and institutes, including the Institute for Public Transport, of which he is president; and a director of two banks and of Continental Copper and Steel Institute, Inc. He is a commissioner of the Port of New York Authority. In 1967 the Queens branch of the New York Association for the Blind presented Ronan with its Silver Lighthouse Award.

On May 29, 1939 William J. Ronan married Cuban-born Elena Virtudes Vinadé, one of his former students. The Ronans have two daughters: Monica, who is married to Carlos Montoya Jr., son of the famous flamenco guitarist; and Diana, a student at the Chapin School in New York City. Ronan is six feet two inches tall, weighs 185 pounds, and has blue eyes and graying brown hair. He is a Protestant. According to the New York *Times* (August 19, 1968), friends describe Ronan as a man who "rarely loses his cool" and who is "usually soft-spoken and quick to laugh." One of his aides was quoted in *New York* magazine (October 7, 1968) as saying: "He just has a liking for people and can appreciate their problems." When time permits, Ronan reads history, biography, and detective fiction, or boats, swims, skis, or golfs. He attends theatre, opera, and ballet, and sometimes goes dancing with his wife. Despite his heavy work schedule, the Ronans—who have a New York City apartment and a summer home at East Hampton, Long Island—lead an active social life. Among his clubs are the Harvard Club and the Knickerbocker Club of New York, the Maidstone Club of East Hampton, and St. Andrews Golf Club of Westchester. He also belongs to the Metropolitan Opera Club.

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ROWAN, DAN

July 2, 1922- Comedian
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An estimated 40,000,000 Americans spend the fastest hour of their week on Monday evening between eight and nine o'clock, watching NBC-TV's *Rowan and Martin's Laugh-In,* a crazy-quilt montage of rapid-fire skits, one-line jokes, and sight gags. Presiding over the slapstick, like bemused visitors in a madhouse, are the two veteran nightclub comedians who created the show in 1967: Dick Martin, the "dumb" buffoon of the team, and Dan Rowan, the straight man who sets up Martin's nonsensical punch lines with deceptively easy precision. Analyzing the reason behind the sustained success of *Laugh-In,* a critic for *Variety* has written: "Not the least of it is Dan Rowan's authoritative anchoring of the comedy." Commenting on the nature of the show, which breaks away from television tradition in avoiding conventional song and dance and other distractions from pure comedy, Rowan has said: "We go for cartoon humor, visual humor. We realize that *Laugh-In* isn't a stage show. . . . We are breaking the mold of the old variety format." By shattering that mold, Rowan and Martin have made *Laugh-In* the highest rated comedy series in the history of television.

An only child, Dan Hale Rowan was born on July 2, 1922 in Beggs, Oklahoma to John and Clella (Hale) Rowan, who were carnival workers. Orphaned in childhood, he grew up at the McClelland Home, an orphanage in Pueblo, Colorado. At Central High School in Pueblo he played football, ran track, worked on the yearbook, and served as president of his class. After graduation, in 1940, he went to Hollywood to seek a career in show business. He found work at Paramount Pictures, first in the mailroom and later as a junior writer. During World War II he flew with the Fifth Air Force as a fighter pilot in New Guinea. After the war he returned to Los Angeles, took extension courses in acting and other subjects at the University of California and the University of Southern California, and became the co-owner of a foreign car lot.

DAN ROWAN

In 1952, through a mutual friend, comedian Tommy Noonan, Rowan met Dick Martin, a radio comedy writer of middling success who was then working as a bartender. The two men concocted a nightclub comedy act, which they began presenting in and around the Los Angeles area. With Rowan playing the straight man and Martin the madcap, they developed skits that became classics in their repertoire, such as: Rowan trying to explain flower pollination and bee reproduction to an incredulous Martin; a drunk (Martin) heckling a Shakespearean ham (Rowan) making his first nightclub appearance; and takeoffs on television westerns.

The team struggled along, barely surviving in the lower depths of the small-club circuit, for three years. Their first break came in 1956, when some favorable publicity in Walter Winchell's syndicated newspaper column opened up better engagements for them. They made a motion picture, *Once Upon a Horse* (Universal-International, 1958), which was not successful partly because the studio did not promote it. In the late 1950's they had their first television contract, an exclusive tie with NBC that, they felt, hampered more than helped the progress of their career. Their first television appearance after the contract was cancelled by mutual agreement was on CBS-TV's *Ed Sullivan Show* on February 7, 1960. In the summer of 1960 they recorded the album *Rowan and Martin at Work,* which sold well.

Meanwhile, nightclub engagements remained their bread and butter. A *Variety* critic (August 9, 1961) who saw them at the Trade Winds in Chicago noted: "Rowan is an unusually able straight man, and he sets up the situations for Martin's buffoonery with the greatest of savvy." Between 1962 and 1965 they confined their club appearances almost entirely to Reno, Lake Tahoe, and Las Vegas.

In the summer of 1966 Rowan and Martin filled in for vacationing Dean Martin on NBC-TV, and their offering—a traditional comedy-variety hour—earned the highest rating of any show that summer. NBC officials approached them about a regular situation comedy or variety show, but they resisted, demanding a "cartoon humor" program free of long monologues, set songs, lavish production numbers, and the other customary impedimenta. One NBC executive, Ed Friendly, who liked their idea, quit his job and, with George Schlatter, an independent television producer who had been pushing the idea of a zany all-comedy television show in vain for three years, formed a production company to work with Rowan and Martin.

With Friendly handling the business aspects (such as acquiring a permissive sponsor, Timex watches), Schlatter and Rowan and Martin, with director George Wiles and ten writers, worked out the creative details for a free-form hour of comedy and nothing but comedy. "We wanted to do it fast and frenetic," Schlatter recalled for Lawrence Dietz in an interview for the *Saturday Evening Post* (November 30, 1968). "We felt that you don't have to do a fifteen-minute sketch, because the kids know what's coming. The casual twenty-year-old viewer has seen more show business than the professional of twenty years ago. The world has simply run out of squares. The hip quotient is up 200 percent."

The pilot program created by Rowan and Martin and Schlatter, with George Wiles as director, was presented as a special by NBC on September 9, 1967. "When NBC looked at it, they weren't too sure about it," Rowan told Harvey Aronson of *Newsday* (June 29, 1968). "But the kids jumped on it. The kids and the hippies jumped on Laugh-In first." Needing a replacement for *The Man from U.N.C.L.E.* on Monday evenings from eight to nine o'clock, the network, with some trepidation, told Rowan and Martin and their associates to go ahead with the series.

Laugh-In—or *Rowan and Martin's Laugh-In,* to use the show's full title—moved into the regular NBC schedule in the middle of the television season, on January 22, 1968. Reviewing its première, the critic for *Variety* (January 24, 1968) wrote: "*Laugh-In* . . . impresses as one of the freshest comic inspirations to come down the pike in a long time. It's full of mostly engaging tricks, from running gags and cameo bits . . . to bottom screen crawls (e.g., 'Howard Hughes is alive and owns Argentina'). . . . It's highly visual, and that's become increasingly rare in a visual medium. Also, it moves with a tight discipline—the urge to milk this or that is clearly resisted. As for relevancy, it was far less grandiose than the whilom *That Was the Week That Was* . . . but infinitely more effective in putting over its barbed points. . . . The producers have at last found a format to suit the vet[eran] nitery combo of Rowan and Martin."

Fast surpassing its competition on ABC—*Cowboy in Africa* and *Rat Patrol*—and finally overcoming the formidable CBS entries in the same time slot—*Gunsmoke* and *Here's Lucy*—*Laugh-In* jumped to fifth place in the Nielsen ratings within three months. It finished the season in first place, with four Emmy awards from the National Academy of Television Arts and Sciences. The awards were for best musical or variety special; for best musical or variety series; for best writing; and for best tape editing. The show continued at the top of the ratings into the 1968-69 season. After an eight-week road tour in the summer of 1969, the cast taped their 1969-70 series, consisting of twenty-six segments.

An indispensable factor in *Laugh-In*'s success has been its fine resident cast of comic improvisational actors and actresses: Larry Hovis; Dick Whittington; Goldie Hawn (the dumb blonde with the fractured English); Gary Owens (the old-time radio announcer with hand cupped to ear); raucous Jo Anne Worley; Judy Carne (the bikinied, tattooed Mod British girl who gets "socked" weekly with water, feathers, Ping-Pong balls, socks, marshmallows, and what-have-you); Ruth Buzzi (the super-ugly girl jealous of her virtue); Arte Johnson (the dialect impressionist); Alan Sues (the sissy sports reporter); Chelsea Brown (who spouts lines like "Don't adjust your set. I'm colored"); Henry Gibson (the tea-drinking minister and the nonsense versifier with the Southern drawl); and sad-faced Dave Madden.

Among the multitude of comics who have made guest appearances on *Laugh-In* have been Pigmeat Markham ("Here come de judge"); Sammy Davis, Jr. ("If I have one life to live, let me live it as a blond"); Godfrey Cambridge ("If we're so oversexed, how come we're still a minority group?"); and Johnny Carson ("Happiness is bumping into Raquel Welch . . . very slowly"). The personalities who have consented to do cameo one-liners on the show range from John Wayne to such improbables as Billy Graham and, before his election to the Presidency, Richard Nixon ("Sock it to *me*?"). When performers such as Sonny of the singing team of Sonny and Cher appear on the show, it is not to do their specialty but simply to contribute to the fast-paced humor.

Laugh-In is produced at the Burbank, California studios of the National Broadcasting Company in an atmosphere characterized by one observer as "amiable anarchy." Each show, involving a task force of about 170 people, originates with George Schlatter, the executive producer, and a dozen or so writers, who contribute about 350 jokes that are narrowed down to about 250 before they are committed to tape or film. About 16,000 feet of video tape have to be tailored down to meet the stringent requirements of a fifty-three-minute program, and because every joke has a life span of only a few seconds, each *Laugh-In* demands 250 cuts. The average hour on television requires less than thirty cuts. The prevailing atmosphere at rehearsals and tapings is almost as casual as a party at Hugh Hefner's, and no one dares predict what may happen.

A censor sits in at each rehearsal, paying not so much attention to the political barbs—which are hurled without bias, right or left—as to the jokes about religion and sex, which worry NBC officials more than they do Rowan and Martin. "We don't set out to offend anybody," Rowan told Joan Barthel in an interview for the New York *Times Magazine* (October 6, 1968), "but if you're so concerned about the possibility of offending somebody, you can wind up doing nothing. . . . Anyway, violent shows do a hell of a lot more damage than a sex joke on television."

In describing a rehearsal of the show, Miss Barthel wrote: "Dan Rowan, who tends to get more involved than his partner with the show's production, watched the action intently. In a skit satirizing the President's briefings of rivals, he had a conversation with the head of the Communist party in which he kept shoving manila folders at him. . . . It was Rowan's idea to have the Vietnam folder bulging, the poverty file extremely slim. 'I don't know if there will be ten people in this country who will notice the difference in the size of the folders,' he said. 'It's just a comment of mine on that situation. Maybe it's cynical, but the facts are that a lot of people are tired of spending money on that war, and that a lot of folks in this country are in dire straits.' They say the underlying seriousness is typical of Rowan, who walks around with a peace symbol in his lapel." Rowan told Harvey Aronson of *Newsday* (June 29, 1968): "I had [peace] emblems made for my pockets, and on the first show a guy from NBC made a to-do about it near airtime, and I let myself get talked out of it. . . . Then afterwards, it occurred to me that—well, not wearing the emblem had been a false element. . . . I put the emblem on for the second show. . . . I don't belong to any committees . . . [but] there is no valid reason in 1968 for there to be such a thing as a gun. There are no animals threatening your life. So what's the reason? To protect yourself from other men with guns?"

Rowan's serious-mindedness contrasts with his partner's happy-go-lucky attitude. "He belongs to everything in this town—The Factory, the Jazz Suite, The Candy Store—and I don't belong to anything," Rowan told Miss Barthel. "I just like to get in a boat and sail out beyond the sight of land. I have two boats and four cars; Dick would ride in a Jeep. His interests lie with broads almost completely and totally—I've told him he's a case of arrested development—and he thinks I'm stuffy and dull because I won't run around. But I guess there has to be polarity in a team, otherwise nothing happens."

Rushed through production in ten weeks so that it could reach students on vacation, Rowan and Martin's spoofing horror film, *The Maltese Bippy* (MGM), was released on a basis of saturation booking in the early summer of 1969. The haste affected the quality of the final product, and *The Maltese Bippy*, despite its satirical onslaught on macabre movies, received only mixed, and in some instances, devastating reviews.

Dan Rowan and Adriana van Ballegooyen, an Australian model, were married on June 17, 1963. A previous marriage, to Phyllis Mathis in 1946, ended in divorce in 1960. By the first marriage Rowan has three children, Thomas Patrick, Maryann, and Christie. With his wife and twenty-year-old son, he lives quietly in a house overlooking the Pacific at Marina del Rey, California. His boats, moored nearby, are a forty-foot ketch and a nineteen-foot sloop.

Rowan, who stands six feet two inches tall and weighs 185 pounds, has dark brown hair and hazel eyes surrounded by fine lines. His face is tanned, and he wears a thick mustache. His and Martin's social lives seldom meet, outside of the games of golf they play together when they are on the road. An independent in politics, Rowan campaigned for Eugene McCarthy and Nelson A. Rockefeller in their Presidential bids. His church is the Roman Catholic, and the only club to which he belongs is the Bohemian.

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RUBIN, BARBARA JO

Nov. 21, 1949- Professional jockey
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With courage and determination, Barbara Jo Rubin has made a unique place for herself in the annals of American sports. When on February 22, 1969 she rode Cohesian to victory at Charles Town, West Virginia, she became, at nineteen, the first female jockey to ride a winning horse at an American track with pari-mutuel betting. Since then she has brought in winners at such leading tracks as Pimlico and Aqueduct and has won seven of the first eleven races in which she was entered. Overcoming the bitter opposition of some male jockeys and members of the racing establishment to the female invasion of what had been regarded a male preserve, Miss Rubin has managed to gain acceptance on her merits alone and is now, in her own words, considered on the race tracks as simply "one of the boys."

Barbara Jo Rubin, the daughter of Robert and Maxine Rubin, was born on November 21, 1949 in Highland, Illinois, near her mother's birthplace, where her parents were vacationing at the time. Her father, a native of Brooklyn, New York, owns the Golden Sands Lounge, a nightclub in Miami Beach, Florida. The family returned to the Miami area when Barbara Jo was two months old, and there she has spent most of her life. Describing her ancestry as "a little bit of everything," she told Mary Connelly of the New York *Post* (March 22, 1969): "My father is Jewish and my mother is a mixture of English, Scots, Irish and German." Barbara Jo has an older sister, Francine, a model and former beauty queen, who is studying to be a teacher; and a younger brother, Michael David, a high school student, who rides quarter horses in shows.

It was as a result of childhood illness that Barbara Jo Rubin first became interested in horses. She was stricken with polio at the age of six, and although there was no permanent damage, the family physician advised special exercise and persuaded her parents to let her take riding lessons. Two years later she saw a television rerun of the motion picture *National Velvet*, starring Elizabeth Taylor. "From that time on," she recalls, "I set my heart on riding horses." Her father, then the owner of a gas station, bought a pony to give rides to the children of his customers, but Barbara Jo did most of the riding. "She kept trading for bigger and better ponies," her mother has recalled. "She was a real sharp trader, and by the time she was fifteen, she had traded herself up to a full-sized horse."

Admittedly something of a tomboy during childhood, Barbara Jo Rubin played baseball and football with boys and performed at local rodeos, roping calves and riding small bulls. After she had taken a bad fall, however, her mother made her stop. She also took part in many horse shows and accumulated a collection of show ribbons and trophies. At the Carol City High School, near Miami, she was a better than average student and was active in the riding club. After graduating in 1967 she attended Broward Junior College in Fort Lauderdale, where she enrolled in pre-veterinary courses.

Stimulated by her love of horses and of the "atmosphere and excitement" of racing, Miss Rubin left college in early 1968 and, encouraged by her father, took a job as exercise girl, pony girl, and hot-walker at Tropical Park in Miami. After working from five or six each morning until noon, cleaning out stables, rubbing down horses, and performing other menial jobs, she was permitted to exercise a thoroughbred for twenty minutes a day. In the summer of 1968 she went to New England, where she worked free-lance as an exercise girl. Impressed by her potentialities, Maryland trainer Bryan Webb signed her in January 1969 to a three-year contract as an apprentice rider. It provided for a basic salary of $300 a month plus $25 to $50 for each race in which she takes part and 10 percent of the purse when she brings in a winning horse.

Her apprenticeship as a rider did not get off to an easy start. Granted a license by the Florida State Racing Commission, Miss Rubin was scheduled to make her debut as a jockey in the fourth race at Tropical Park on January 15, 1969. An hour before post time, however, Webb was compelled to withdraw her from the race after male jockeys threatened to stage a boycott. According to some reports, Miss Rubin was at the time subjected to verbal threats, and a rock was thrown through the window of the trailer that served as her dressing quarters. "If I were a boy I'd probably fight this thing, too," she later told Linda Gutstein of *Parade* magazine (March 30, 1969). "It's been a man's sport for so long—well, it's traditional. I guess I don't blame them for fighting it."

Undaunted by her setback, Miss Rubin went to Nassau in the Bahamas. On January 28, 1969, at the Hobby Horse Hall track, Miss Rubin guided Fly Away, a heavy favorite, to a three-length victory in a five-furlong race. "Everybody told me they were scared stiff when they ran their first race," Miss Rubin has said, recalling that first start in Nassau. "But I was just as calm as if I were working a horse in the morning. The horse hadn't raced in a year, but everyone threw two dollars on me just to have a ticket on the girl in the race. During the race I stayed away from the pack, didn't break on top and used my head."

On February 18, 1969, Miss Rubin received the first jockey license ever issued to a woman in West Virginia. Four days later she became the first female jockey to win a regular pari-mutuel flat race in the United States. (She was not, however, the first woman to ride in a regular American pari-mutuel flat race. Diane Crump became first in that category when she rode at Hialeah on February 7, 1969.) In the six-and-one-half furlong ninth race at Charles Town race track in Charles Town, West Virginia on February 22, 1969, Barbara Jo Rubin rode Cohesian to victory. A writer for *Newsday* (February 24, 1969), reporting on that race, noted that Miss Rubin "made thoroughbred racing history by avoiding one of the most common mistakes made by inexperienced riders. When her horse . . . was passed in the Charles Town backstretch . . ., she did not panic and attempt to regain the lead. She bided her time, regained the lead at the head of the stretch, and won by a neck." Bryan Webb called her ride "absolutely perfection." Miss Rubin was also scheduled to ride in the tenth race, but track officials decided that the attention she would attract might slow the start of the race, and she was replaced by a male jockey. On February 28 at Charles Town she finished third aboard Reely Beeg, again in a six-and-a-half furlong race.

When Pimlico Race Course in Baltimore opened for the season on March 7, 1969, Miss Rubin was the star attraction. In the third race she guided Miss Dee to victory. Three races later she finished second aboard a 30 to 1 outsider, Shy Fox. On the following day she rode two winners, Cohesian and Co-Zipper, on the same card, at Waterford Park in Chester, West Virginia. Four days later she won again at Charles Town, riding Gold Charger.

Barbara Jo Rubin made a spectacular debut at Aqueduct in New York City, one of the country's leading race tracks, on March 14, 1969. It was opening day, and there were more than 25,000 people in attendance. Her horse, Bravy Galaxy, racing for the first time, was something of an outsider at 13 to 1 odds. Riding in the third race, Miss Rubin guided Bravy Galaxy out of the starting gate in first place, held the lead, and brought her in for a victory by two lengths. Although she had earlier been subjected to some catcalls, the crowd now gave her a standing ovation. On the following day she rode May Berry in the first race at Aqueduct and won. A few days after her Aqueduct debut Miss Rubin was named to ride a horse in the May 1969 Kentucky Derby. The horse was later withdrawn, however.

Although some racing authorities have observed that most of Miss Rubin's winners had been carefully chosen favorites, they generally agree that she has exceptional ability for one with limited experience. Audax Minor commented in the *New Yorker* (March 22, 1969) about her performance at Aqueduct: "After watching her two rides here . . . I'd say that she has balance, good control and sensitive hands, because of which horses run well for her." Miss Rubin's agent, Jimmy Fagan, has said: "Of the jockeys I've had, at this stage of her career, she has the most poise, the most determination and the most humility of any of them. She is cool, calm and collected. . . . And remember, she's on the spot every time she goes out there. The crowd doesn't pay any attention to most beginning apprentices, but every eye in the stand is on Barbara Jo when she rides. Just like a pioneer in any sport."

BARBARA JO RUBIN

Because of federal civil rights laws barring discrimination in employment on the basis of sex, Miss Rubin and other female jockeys appear to be on their way to becoming a regular part of the national racing scene. Although outwardly, male jockeys appear to have accepted the women, many seem to harbor serious reservations. One, who refused to be quoted by name, told Steve Cady of the New York *Times* (March 16, 1969): "It's a natural instinct for men to protect women. . . . Women jockeys upset the style and strategy of a male rider. You think twice before you do anything that might bother her, and in this game, you can't afford to think twice. You might get killed." Miss Rubin answers such criticism by saying: "I take a risk in the morning when I exercise horses. They can fall then, too. I figure I can kill myself walking across the street, and I'd rather do something I enjoy. A few boys have already said they'd treat me like anyone else. They'd push me out, try to drop me. So it's not true they're held back. If a boy ran over a boy he'd have nightmares, and if he ran over a girl he'd have the same nightmares." Veteran jockey Angel Cordero Jr. has said of Miss Rubin: "Everybody else thinks of her as a girl. I think of her as a jockey."

Barbara Jo Rubin is, at five feet six inches, one of the tallest jockeys, and she has to maintain her weight at about 105 pounds to continue to ride. Described as "soft, gentle, feminine" by Stan Isaacs of *Newsday* (March 20, 1969) and as "wholesome as breakfast" by Larry Merchant of the New York *Post* (March 20, 1969), Miss Rubin has blue eyes and shoulder-length black hair, which she wears in braids. Asked by a reporter at Aqueduct whether she felt that riding endangered her femininity, she answered, as quoted in the New York *Times* (March 15, 1969): "When you're out there riding you ride to win, you're a jockey. Afterwards, I'm a lady." Miss Rubin is fond of cooking and sewing—although, according to her mother, she does not excel at those activities—and she is interested in all sports and likes all kinds of music. When exercising horses she sings to them in order to relax them, and she makes up songs of her own. She has reportedly been engaged to a jockey, but she is reluctant to discuss her marital plans. On her parents' twelve-acre farm near Miami, Miss Rubin has a pony and four quarter horses. Eventually she hopes to have her own ranch and breed horses.

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RUEFF, JACQUES (LÉON)

Aug. 23, 1896- Economist
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Among the more influential of those voices calling for a return to the full gold standard for greater international monetary stability is that of the French economist Jacques Rueff. Since the early 1920's Rueff has been championing economic liberalism in his books and his university lectures as well as in his position as official or adviser in the French Ministry of Finance and in such international agencies as the European Common Market and the United Nations. It was he who was chiefly responsible for the financial reforms that put France on the road to economic recovery after the establishment of the French Fifth Republic under President de Gaulle in 1958.

Jacques Léon Rueff was born in Paris on August 23, 1896 to Adolphe Rueff, a physician, and Caroline (Lévy) Rueff, and he was educated in Paris at the Lycée Charlemagne and the Lycée Saint-Louis. From 1914 to 1918 he served in the French army, first as a soldier in the artillery and later as a liaison officer, in the rank of lieutenant, with the American Expeditionary Force. For his valor at Château-Thierry, where he was gassed, and in other campaigns, he was awarded the Croix de Guerre with three citations.

In 1919 Rueff gained admission to École Polytechnique in Paris, one of the specialized university-level state schools for the training of France's governmental and industrial élite. His father wanted him to study biology, but, at the urging of one of his professors, he switched to economics. After taking his diploma in economics at the École Polytechnique, in 1921, he did further study in the subject at the École Libre des Sciences Politiques in Paris.

In 1923 Rueff entered civil service as one of the *inspecteurs des finances*, a carefully chosen group charged with keeping surveillance over the French government's expenditures and bookkeeping. In 1926 he became a junior assistant to Premier and Finance Minister Raymond Poincaré, and in that position he worked for a year on government financial reform and reorganization aimed at stabilizing the franc. From 1927 to 1930 he served on the staff of the economic and financial section of the League of Nations Secretariat, visiting Greece, Bulgaria, and Portugal to help the governments of those countries stabilize their currencies. Meanwhile, from 1923 to 1930, Rueff was also on the faculty of the University of Paris' Institute de Statistique. Rueff was a financial attaché with the French Embassy in London in 1930 and 1931 and in the latter year the London *Times* anonymously published a controversial study by Rueff correlating rising wages and prices with rising unemployment in Britain.

Back in Paris, Rueff taught economics at the École Libre des Sciences Politiques until 1934, when he returned to the Ministry of Finance as assistant director of the Mouvement Général des Fonds in the Treasury. Serving as director in 1936 and 1937, he had, among other assistants, Maurice Couve de Murville, now the Premier of France. Rueff and Couve de Murville have maintained a close relationship ever since.

After a disagreement with the Minister of Finance over the stabilization of the franc, Rueff was transferred out of the Ministry. In 1939, after two years as a governmental counselor extraordinary, he became assistant governor of the Bank of France. When the Germans occupied France in May 1940 Rueff resigned from his position with the Bank of France, and during most of the Occupation he lived in the south of France, with his wife's family.

In December 1944, as World War II was nearing its end in Europe, Rueff was appointed chairman of the economic and financial delegation to the Military Mission for German and Austrian Affairs. In 1945 he became economic adviser to the Allied commander-in-chief in Germany, and in July of that year he served as French delegate to the Reparations Commission in Moscow. He was president of the Paris Conference on Reparations in December 1945; a delegate to the Paris peace conference in 1946; an alternate delegate to the first and second United Nations General Assembly sessions; and, during the period spanned by those sessions, a member of the U.N. Economic and Employment Commission. Meanwhile, he joined the faculty of the Institut d'Études Politiques of the University of Paris, where he was a professor from 1945 to 1948.

From 1946 until 1952 Rueff was also chairman of meetings of the eighteen-nation Inter-Allied Reparations Agency in Brussels, and he was a leading voice among those delegates to the agency who were critical of the leniency and ineffectiveness of the reparations program imposed on Germany. In 1952 he was appointed a judge on the Court of Justice of the European Coal and Steel Community, which became the Court of Justice of the European Community in October 1958. He remained on the court until 1962, when he became a member of the Social and Economic Council of the European Community.

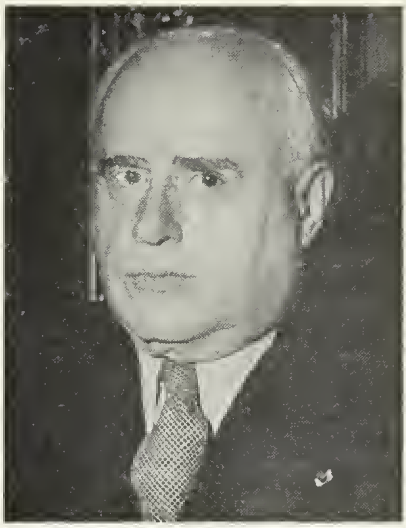
Meanwhile he continued to counsel the French government on financial matters informally, and he wrote and lectured widely on economics. In his essays and lectures Rueff generally supported the free-market concept. In an article that appeared in 1947, for example, he advocated "the disengagement of the economic action of men from the price mechanism" and proposed measures "to establish prices or to allow them to establish themselves at the level which will induce men to perform voluntarily the actions which will insure economic order." Elsewhere he advocated a return to monetary convertibility—a system under which persons who are paid for goods and services in a particular currency can freely transfer their earnings into another. He also favored the full gold standard, according to which each country's currency would be fully redeemable in gold at an officially determined rate. In his view, this is the only way to curb the tendency of each country to inflate its currency. In his role as financial adviser to the government Rueff tried to keep the franc in line with other currencies and to avoid a repetition of the devaluation of 1914, when the franc lost 99.9 precent of its purchasing power.

At the time of the establishment of the French Fifth Republic under General Charles de Gaulle in June 1958, France, engaged in the costly Algerian war, was troubled by rampant inflation and an unfavorable balance of trade. On September 30, 1958 de Gaulle's Finance Minister, Antoine Pinay, appointed Rueff chairman of a committee of experts formed to draw up a program of reforms calculated to reverse the country's disastrous financial course. The committee set forth its program, aimed at ending fifty years of inflation and deterioration of the franc, in a report dated December 27, 1958.

The main provisions of the report, which became government policy, included the balancing of the governmental budget by a 50 percent reduction in borrowing; the elimination of subsidies to producers and of automatic wage escalations based on a price index; and the liberalizing of international trade by removal of 90 percent of quota restrictions. The most publicized reform was in the French currency. A new franc, worth one hundred old francs, was created, giving France a unit of currency comparable to the dollar and the pound in the arena of international exchange.

Although some segments of the population, notably the more prosperous farmers, were adversely affected by the removal of price supports, the results of the reforms were, on the whole, favorable. The French balance of trade rapidly improved, and France was able to hold its own among Common Market nations. Gold reserves, which had been on the decline in France, began to increase, and the prospect of political and financial stability brought French capital back from foreign banks. John Ardagh commented on Rueff's reform program in his book *The New French Revolution* (Harper, 1968) thus: "After a decade of Gaullism, these reforms can still be described as the regime's greatest economic achievement—a bold start which it has never since equalled."

In 1960 de Gaulle called upon Rueff and Louis Armand of the École Polytechnique to head a committee to investigate obstacles to the harmonious growth of the French economy and to formulate a program for their elimination. In its ninety-eight page report, released in September 1960, the committee, reflecting for the most part the viewpoint of economic liberalism, called for a general rejuvenation of the economy and concentrated its fire in particular on such vested interests as the monopoly in the drug trade and the closed shop among Paris taxi drivers. Although the government approved the Rueff-Armand report, little was done to implement its recommendations.


JACQUES RUEFF

During the early 1960's Rueff wrote and lectured widely on the dangers of inflation and possible economic collapse. In July 1961 he published an article entitled "The West Is Risking a Credit Collapse" that was widely translated and published in Western Europe. "A grave peril hangs over the economy of the West," he wrote. "The instability of our monetary system is such that a minor international incident or a small economic or financial disturbance could set off world-wide disaster." In his book *L'Age de l'Inflation* (1963), translated into English as *The Age of Inflation* (Regnery, 1964), he noted that since World War I the internal purchasing power of virtually every currency had vastly declined. Noting that inflation had brought various forms of government controls and restraints, he concluded: "Today as in the past, sound money is the condition of man's freedom and the key to his future."

At a press conference in Paris on February 4, 1965, President Charles de Gaulle surprised observers throughout the world by advocating a return of the world's monetary system to the full gold standard. Rueff, who was generally regarded as the major influence on the General's decision, said afterward that de Gaulle was the man for whom the West had been waiting—"the statesman who will restore true money." He added that the existing monetary system was "absurd" and "a serious menace to economic and social progress."

Rueff, who had worked for years to convert de Gaulle to his point of view, favors the abolition of the gold-exchange standard that was adopted at the International Monetary Conference at Genoa, Italy in 1922. Under its provisions, central banks can count foreign currencies exchangeable for gold —such as dollars and pounds sterling—as part of their reserves, and thus expand credit and increase the money supply. It established the dollar and the pound on a par with gold as backing for other currencies. According to Rueff, a return to a gold standard would prevent nations from taking the easy path to inflation by printing currency regardless of the amount of gold on hand.

During a visit to New York City in April 1965, Rueff reiterated his arguments in favor of the gold standard. "The United States balance of payments deficit will certainly continue as long as the international monetary system which generated it survives." He recommended the doubling of the price of gold, which has remained fixed at $35 an ounce since 1934, pointing out that the American price level has doubled since that time. Such a move would enable the United States to pay off its deficits without reducing the dollar value of American gold reserves. Great Britain also could pay off its most pressing sterling debts, increasing liquidity. There would thus no longer be any reason for other countries to hoard gold.

In September 1967 Rueff criticized a new plan for special drawing rights for the International Monetary Fund as a means of increasing world liquidity. The plan, he maintained, would not remedy the defects in national policies, which, if uncorrected, would lead to recession. In a statement to *Le Monde,* quoted in *U.S. News & World Report* (March 25, 1968), Rueff declared: "The depreciation of the dollar must be avoided at any price. One single possibility exists which can be agreed upon by all interested countries: the simultaneous rise in the gold price in all countries with convertible currency, along with the reimbursement of dollar balances. Such a measure would mean unprecedented prosperity for all countries in the West." At the time of the November 1968 monetary crisis, when the franc was on the brink of devaluation, Rueff criticized the Bank of France for its recent easy-money policy. He pointed out that the bank had issued paper currency to replace the $3 billion in gold that had been drained out of France during the disturbances of the preceding summer.

Described variously as "the most influential economist since Keynes," "the West's most dangerous man," and "something of a crank," Rueff has been criticized by those who regard it impractical to make monetary systems dependent on the amount of gold that can be dug from the ground and by those who maintain that the accounting system, rather than the medium of exchange should govern financial stability. Former British Chancellor of the Exchequer James Callaghan has called total dependence on gold "a caveman's solution." Former French Finance Ministry Valéry Giscard d'Estaing has proposed as a possible alternative the creation of an entirely new international monetary unit based partially on gold, while American economist Robert Triffin has suggested an international bank with power to create its own reserves.

Recent translations of books by Rueff in English include *The Balance of Payments* (Macmillan, 1967) and *The Age of Inflation* (Regnery, 1964). Early in his career Rueff wrote the book *Des Sciences Physiques aux Sciences Morales* (1922), which was published in English as *From the Physical to the Social Sciences* (1929) by Johns Hopkins University Press. His other works include *Théorie des phénomènes monétaires* (1927), *La crise du capitalisme* (1935), the two-volume *L'ordre social* (1945), *Demain le franc-or* (1952), and *Discours sur le crédit* (1962).

Rueff is honorary president of the Societé d'Économie, the Societé de Statistique, and the Conseil International de la Philosophie et des Sciences Humaines of UNESCO, and he is vice-president of the International Statistical Institute. He is a member of the Académie des Sciences Morales et Politiques, the Accadémia Nazionale dei Lincei, and the Académie Royale des Sciences, des Lettres, et des Arts de Belgique. He is a chancellor of the Institut de France, an honorary vice-governor of the Bank of France, and chairman of the European subsidiary of the Lincoln National Life Insurance Company. On April 30, 1964 Rueff was elected to occupy the seat vacated by the late poet Jean Cocteau in the Académie Française. He is one of the few economists ever to be accorded this honor. An officer of the Legion of Honor, he was given the Grand Cross, the Legion's highest rank, on July 14, 1968.

Jacques Rueff and Christiane Vignat were married on April 13, 1937. They have two daughters, Marie-Caroline and Passerose. Rueff's home, which is also his office, is on the ground floor of an old house on a small Parisian street. It is filled with mementos, souvenirs, photographs of great and famous friends, and hundreds of books. A gentle, soft-spoken man of average build, Rueff once had red hair but is now almost totally bald. He is proficient in English. In his view, "all economic progress is nothing, basically, except an incessant struggle between the call of the future and the defense of the past."

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RUMOR, MARIANO (ro͞o-mōr′)

June 16, 1915- Premier of Italy
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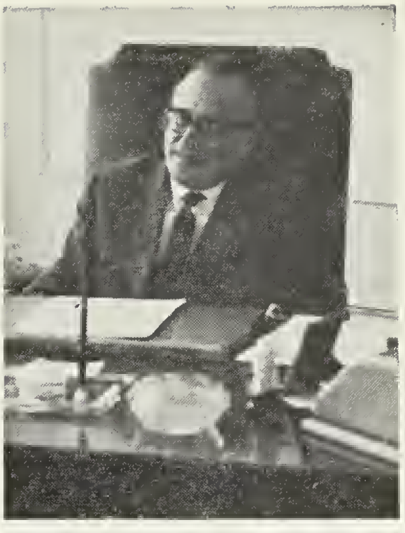
When veteran Christian Democratic leader Mariano Rumor was sworn in as Premier of Italy in December 1968, he took on the burden of trying to steer his strife-torn country back toward stability. His inauguration marked the end of a twenty-three-day governmental crisis that had been preceded by six months of virtually powerless administration by the minority government of Giovanni Leone. Rumor, a former teacher, has been called "the compleat politician" because of his unswerving dedication to the art and science of politics. From 1964 to 1969 he served as political secretary of Italy's dominant Christian Democratic party, within which he occupies a middle-of-the-road position. Premier Rumor outlined a far-reaching program of economic, social, and educational reforms on taking office, but his first year was marked by struggles to maintain a stable government. His center-left coalition Cabinet, composed of Christian Democrats, Socialists, and Republicans toppled in July 1969 when a schism developed in the United Socialist party. As caretaker Premier he succeeded in forming a minority Cabinet of Christian Democrats the following month, and that government managed to survive through the rest of the year despite widespread social unrest and political dissension.

Mariano Rumor, the son of Giuseppe and Piera (Nardi) Rumor, was born in Vicenza, a conservative Roman Catholic stronghold in northeastern Italy, on June 16, 1915. (Some sources, probably erroneous, give June 6 or June 15.) Rumor grew up in Vicenza, where his father owned a printing shop and published a newspaper. As a humanities student at the University of Padua, he dazzled faculty and students with the brilliance of his academic essays, which invariably evoked scholarly debate at the university. Upon obtaining his doctorate in literature, in 1939, he returned to Vicenza, where he taught philosophy and letters at a *liceo*, or advanced secondary school. He soon decided that the teaching profession was not for him, because he did not relish the prospect of teaching the same subject matter year after year. Meanwhile he had already turned his attention to politics, as a member of Catholic Action, an organization that—while not militant enough to merit suppression—was on some points antipathetic to or critical of the Fascist regime of Benito Mussolini.

During World War II Rumor served as a lieutenant in the Italian cavalry, until the overthrow of Mussolini in 1943, when he joined the underground resistance movement against the German forces that continued to occupy parts of Italy. At the same time, he and others founded the Associazioni Cristiane Lavoratori Italiani (the Christian Association of Italian Workers), and he became the first president of that political group's provincial unit in Vicenza. He also joined the Vatican-backed Democrazia Cristiana (Christian Democratic) party, and after the war he served as party organizer and counselor in his home district. In 1947 he was a delegate to the national constitutional assembly that approved a new constitution for Italy.

Rumor was a leader in the movement of the Christian Democrats out of the heavily Communistic Confederazione Generale Italiana del Lavoro (the General Italian Confederation of Labor) after World War II, and in 1948 he presided at the first national congress of the new confederation formed by the dissidents, called the Libera Confederazione Generale Italiana del Lavoro (Free General Italian Confederation of Labor). In the first national elections under the new constitution, held in April 1948, Rumor—who had in the meantime become national counselor in the Christian Democratic party—was elected to the national Chamber of Deputies, representing the electoral district encompassing Verona, Padua, Vicenza, and Rovigo.


MARIANO RUMOR

At the Christian Democratic party congress at Venice in 1949 Rumor was designated the party's specialist on labor problems, and his reputation as a labor expert brought him to the attention of Premier and party chief Alcide de Gasperi. At the latter's request, he acted as intermediary in discussions with an anti-de Gasperi group within the party, headed by Giuseppe Dossetti. In June 1949 he became director of the Christian Democratic research office, and he served as vice-secretary of the party from April 1950 until December 1951. In the seventh and eighth Cabinets of Alcide de Gasperi and in the Cabinet of Giuseppe Pella, from July 1951 to January 1954, he was Undersecretary of Agriculture.

In early 1952 Rumor was largely responsible for bringing the de Gasperi and Dossetti factions together into the Iniziativa Democratica (the Democratic Initiative). His organizing skill was an important factor in the growth of the movement, which controlled about one-third of the votes at the Christian Democratic party congress that met in Rome in November 1952. In 1954, following the overwhelming victory of the Democratic Initiative at a party congress in Naples, he was named political vice-secretary of the party.

Reelected to the Chamber of Deputies with an increased majority in the national elections of June 1953, Rumor was appointed to the chamber's agriculture and food committee. In the first Cabinet of Amintore Fanfani, who came to power in January 1954, Rumor served as undersecretary to the Premier. After the May 1958 election, in which he increased his margin of victory, he was named to the foreign affairs committee in the Chamber of Deputies.

Rumor was one of the Christian Democratic leaders who fought for wider internal democracy within the party at a meeting held at the Convent of St. Dorothy in Rome in February 1959. The move caused a division in the Democratic Initiative group that resulted in the resignation of Amintore Fanfani from the party's top position, that of political secretary. Rumor, one of the chief representatives of the "St. Dorothy movement," was named a member of a four-man regency committee that governed the party until a new political secretary could be found. The other three committee members were Senator Adone Zoli, the president of the Christian Democratic party; Senator Attilio Piccioni; and Deputy Luigi Gui. The committee was dissolved when Aldo Moro was elected political secretary in March 1959.

Rumor obtained his first full Cabinet post when, on February 15, 1959, Premier Antonio Segni appointed him Minister of Agriculture. Rumor retained that post until 1963, serving also in the Cabinet of Armaroli Tambroni and in the third Fanfani government. As Agriculture Minister, Rumor was active in promoting the Christian Democratic agrarian development program, which became known as the "Green Plan." He was reelected to the Chamber of Deputies by an increased margin in April 1963, and two months later he was named Minister of Internal Affairs in the transitional government headed by Giovanni Leone.

Upon becoming Premier in December 1963, Aldo Moro stepped down as the party's political secretary, and on January 27, 1964 the national committee elected Rumor to succeed Moro in the party's top post, traditionally a stepping-stone to the Premiership. The national party congress, meeting in Rome in September 1964, confirmed Rumor's selection, and the following month he was also named director of *Il Popolo,* the Christian Democratic party newspaper.

In his role as political secretary, Rumor, who represented the centrist faction of the Christian Democrats, succeeded in uniting most of the party's divergent groups. Soon after taking office he reaffirmed his party's support for the center-left orientation of the government headed by Aldo Moro while strongly rejecting Communist overtures for collaboration in Italy's political life. Addressing the 1964 party congress in Rome, he described the Christian Democratic party as a "popular, democratic, and anticonservative force" and called for the isolation of Communism, which he termed a negation of the Christian concept of life. At the same time he called for increased efforts at economic and social reform. On the international level he voiced his party's view that Italy should play a significant role in the North Atlantic Treaty Organization. On June 28, 1965 he was unanimously elected president of the European Union of Christian Democrats.

By the spring of 1968, Moro's center-left coalition government—comprising Christian Democrats, Unified Socialists, and Republicans—was on the verge of collapse. In the May 1968 elections the Communists made great gains at the expense of the Socialists, who complained that Moro's lack of leadership and his party's failure to carry out promised reforms had cost them votes. On June 5, 1968, after the Socialists refused to renew their alliance with the Christian Democrats, Moro dissolved his Cabinet and resigned as Premier. Five days later, President Giuseppe Saragat asked Rumor to form a new coalition government. "Rumor . . . is a good political operator, but he would qualify as a future saint if he produces the instant miracle of another such coalition," George Armstrong commented in the Manchester *Guardian* (June 11, 1968). Negotiations between Rumor and the other parties were frustrated by the Socialists' steadfast refusal to take part in a new coalition with the Christian Democrats. Meanwhile, on June 25, 1968, Giovanni Leone again took office as head of an interim minority Cabinet composed of Christian Democrats, pending formation of a viable coalition government.

When the Leoni government, unable to cope with increasingly violent strikes and student demonstrations, collapsed on November 19, 1968, Rumor was again urged by President Saragat to try to form a government, a task made more formidable than ever by new dissension within the ranks of the Christian Democrats. Addressing a party congress that was meeting in Rome at the time, Rumor called for party unity and declared: "The essential thing is to get moving, to start a new road together."

On December 7, 1968 Rumor reported to President Saragat that he had reached agreement with Socialist and Republican leaders on a new coalition government. On December 12, 1968 Rumor was officially appointed president of the Council of Ministers, or Premier, and the following day he and his Cabinet were sworn in. The twenty-seven-member coalition Cabinet was composed of seventeen Christian Democrats, one Republican, and nine Socialists, including Deputy Premier Francesco de Martino. Robert C. Doty reported in the New York *Times* (December 15, 1968) that the Socialists' price for renewal of the alliance with the Christian Democrats was Rumor's pledge to pursue a reform course more vigorously than Moro had.

In an address to Parliament on December 16, 1968 Rumor outlined a sweeping reform program touching virtually every sector of Italy's social, political, and economic life. The "vast and profound anxieties" of Italian society, he declared, stemmed from the "growing gap between the objective demands for broader justice and more rapid progress and the capacity of political forces and public structures to satisfy them." He warned that it could be fatal to the nation's "democratic prospects to undervalue this ferment and fail to take speedy reform action to counter it." To alleviate the rising militant discontent of students and workers, Rumor vowed to give top priority to measures of economic and educational reform.

Included in his planned reforms, Rumor said, would be an effort to streamline the government by delegating some federal authority to regional bodies; new investments to promote full employment; increased wages and pensions; and the democratization of secondary and university education. On questions of foreign policy, he reaffirmed the "three pillars" on which Italy based her quest for peace and security—the Atlantic Alliance, the European Communities, and the United Nations. Rumor won his first test a few days later, when both houses of Parliament, by substantial majorities, gave votes of confidence to his coalition government. An editorialist in the New York *Times* (December 23, 1968) observed: "Mariano Rumor has launched his center-left government with a remarkably candid analysis of 'the vast and profound anxieties' afflicting Italy and an ambitious program for relieving them." In an editorial in the Washington *Post* (December 12,

1968) Rumor was hailed as "an unusually skillful politician . . . ready to confront the very serious dislocations in his country."

On January 17, 1969 Rumor resigned as political secretary of the Christian Democratic party in order to devote his full time to the Premiership. In April 1969 the government approved a sweeping university reform bill that would for the first time give students a voice in the formulation of academic policies.

Mariano Rumor, a bachelor, lives alone in a Rome apartment that is part of a complex of apartment houses and exposition halls built shortly before World War II. Of medium height and portly build, he has graying dark hair and inconspicuous features, and he wears dark, horn-rimmed glasses. He has contributed to newspapers and periodicals and written monographs on labor problems. Apart from an occasional Western movie, Rumor rarely allows anything to interfere with his preoccupation with politics.

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SAINTE-MARIE, BUFFY

Feb. 20, 1942(?)- Singer; composer
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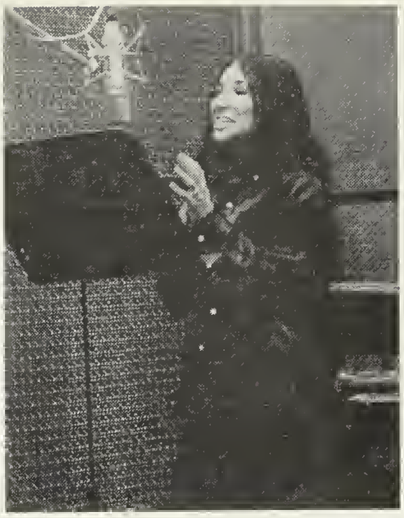
Among the more distinctive of contemporary popular folk singers is Buffy Sainte-Marie, who since 1963 has captivated an increasingly large audience with her vibrant, flexible voice, her intense, compelling style, and the poignant lyrics of such songs of her own creation as "The Universal Soldier," "Cod'ine," and "Now That the Buffalo's Gone." Miss Sainte-Marie, a full-blooded American Indian, devotes much of her talent and energy to the cause of her oppressed race. Donald Myrus in *Ballads, Blues, and the Big Beat* (1966) quoted Peter La Farge as saying of her: "It's very difficult to grow up ashamed and shy among your schoolmates because you're strange and different and alien, then to find pride and strength from the very disaster of your people and carry it with you as first concern in an overcrowded heart."

Beverly Sainte-Marie—who acquired the nickname Buffy as a child—was born to Cree Indian parents on the Piapot Reserve at Craven, Saskatchewan, Canada. The date of her birth, according to a reliable source, was February 20, 1942. Other sources give the year as 1941 or 1943. Orphaned when she was a few months old, she was adopted by Albert C. Sainte-Marie, a mechanic, and Winifred (Kendrick) Sainte-Marie. Her adoptive parents, who had lost a child of their own, are both part Micmac Indian. They brought her up in Wakefield, Massachusetts, where they made their home, and it was through them that she obtained United States citizenship. The family spent summers at Sebago Lake, Maine.



BUFFY SAINTE-MARIE

When she was four, Buffy Sainte-Marie taught herself to play an old piano that her parents had bought. A shy and withdrawn child, she spent hours walking through the woods near her home and writing poems, which she later set to tunes of her own composition. At seventeen she was given a second-hand guitar by her father. Developing her own unique style of playing, she eventually mastered thirty-two different ways of tuning the instrument.

Aided by a government loan, Miss Sainte-Marie entered the University of Massachusetts to study veterinary science but soon changed to education and Oriental philosophy. Her activities at the university included dramatics and elementary school practice teaching. Under a special exchange program she also took courses at Smith, Mount Holyoke, and Amherst colleges. She soon became highly popular on campus as a folk singer, and at the urging of friends she began to perform at nearby coffeehouses. In 1963, when she obtained her B.A. degree in philosophy, she was rated as one of the ten outstanding members in her graduating class.

During a visit to New York City after her graduation, Miss Sainte-Marie made a guest appearance at the Gaslight Café, a Greenwich Village coffeehouse, and was an immediate hit. Folk music critic Robert Shelton, who heard her New York debut, commented in the New York *Times* (August 17, 1963) on her "throaty, sensual voice," her "theatrically entertaining" manner, her "vibrant way of interpreting" her songs, and her "world-awareness." and he called her "one of the most promising new talents on the folk scene." Additional appearances at such Greenwich Village night spots as Gerde's Folk City and the Bitter End brought her offers of concert bookings and recording contracts. After a period of quiet meditation in Maine, she decided to make a career of folk singing.

Placing herself under the management of Herbert S. Gart, a young New York talent agent who had been impressed by her initial appearance at the

Gaslight, Miss Sainte-Marie signed a contract with the Vanguard Recording Society. Commenting on her first album, *It's My Way,* Marion Simon of the *National Observer* (November 9, 1964) praised the "exquisite control with which she achieves her unusual stylings" and noted that the album "shows a polish that is missing in many of the new folk singers." In the view of Robert Shelton of the New York *Times* (June 14, 1964), the album included "some of the best and the worst singing I've heard in a long time." Although Shelton found "a strange sort of affectation" in some of her songs, he credited her with "an unusual writing skill and performing ability." Her subsequent Vanguard albums, all best sellers, were *Many a Mile* (1965), *Little Wheel Spin and Spin* (1966), *Fire and Fleet and Candlelight* (1967), *I'm Gonna Be a Country Girl Again* (1968), and *Illuminations* (1969).

Through her recordings, and her performances in nightclubs, on television, and in concerts, Buffy Sainte-Marie gained national and international popularity quickly. In 1965 she made her first appearances at New York's Carnegie Hall, the Newport (Rhode Island) Folk Festival, and Royal Albert Hall in London. In that year, her income was reported to be an estimated $100,000, and a *Billboard* magazine disk jockey poll rated her as the most promising female folk singer. By the time she made her debut at Philharmonic Hall at New York's Lincoln Center, in March 1967, she had "built up a large, devoted, almost cultish following," according to Robert Sherman of the New York *Times* (March 18, 1967), who noted that the concert had been sold out ten days in advance. "It was . . . a triumphal evening for her," Sherman observed. "She . . . must now be counted among the very best of today's modern minstrels." A second Philharmonic Hall recital, in October 1967, brought her a ten-minute standing ovation, and she repeated her earlier New York triumphs with her performance at Carnegie Hall in November 1968. She has given performances in all major American cities and in various parts of the world, including Canada, Mexico, France, and Italy. In 1967 she again took part in the Newport Folk Festival, and she also appeared at the Helsinki Music Festival and at Montreal's Expo 67.

Miss Sainte-Marie does not think of herself primarily as a singer and admittedly "can't sing a scale." "My music comes from the soles of my feet," she has said. Her rich alto voice—which has reminded some critics of Billie Holiday or Edith Piaf —was completely untrained at the outset of her career, and it was not until she had already met with some success that she decided to take some vocal coaching. Commenting on her vocal talents, Walter C. Meyer wrote in the New York *Sunday News* (February 26, 1967): "She sings in a clear, husky-timbred voice that can be sweet, low-down, bitter, compassionate, sprightly, sexy, or wryly humorous. She can purr or belt, warm you into a smile or near chill you with a trembling intensity." Irving Kolodin commented in the *Saturday Review* (November 11, 1968) that Miss Sainte-Marie is "blessed with a rare command of the powers that communicate. . . . She can sing on, off, or around the pitch, as she chooses; her sense of phrasing is superb." Donald Myrus in *Ballads, Blues, and the Big Beat* found in her singing "an unusual sound, generally not beautiful, often haunting, and always full of . . . passion." Although she has sung to orchestral accompaniment in some of her recitals, she generally accompanies herself on a guitar, which she plays in an unorthodox style. For some of her numbers she uses the mouth bow, a primitive instrument that Patrick Sky, a Creek Indian singer, made for her. In her performances she tries to "capture the essence" of her songs and to present them to her audiences as "a complete, totally new experience."

Her repertoire includes songs of such contemporary composers as Leonard Cohen in addition to traditional folk material, to which she gives her unique interpretation. Most of the songs she performs, however, are of her own creation. "The words and music come to me wedded together," she told Carolyn Lewis of the Washington *Post* (April 2, 1966). "They can happen anywhere—while I'm talking or eating, or just walking down the street. Sometimes a song will wake me up in the night and it won't let me rest until I have done something about it." The approximately 200 songs that she has written run the gamut of human experience. They include simple country tunes like "Cripple Creek," love ballads like "Until It's Time for You to Go," and city blues like "Broke Down Girl." She sings about Mexican fishermen landing their boats at sunset in "Los Pescadores"; and she turns French chanteuse in her renditions of such songs as "Cafe Molineau." To promote Brotherhood Week, she wrote "Seeds of Brotherhood" and performed it on television. Some of her songs have been popularized by other singers, including Mick Jagger of the Rolling Stones, for whom she wrote "He's the Keeper of the Fire." Her composition "Welcome, Welcome Emigrante" is included in the third volume of the *Broadside Singers* series of recordings. While suffering from a throat ailment in 1963, she inadvertently became addicted to codeine, and her withdrawal from the habit was long and painful. She relates this harrowing experience in the song "Cod'ine," in which she warns against drug addiction and laments: "My belly's cravin', I've got a shakin' in my head."

Although she insists that she is not a protest singer and believes in "leaving politics to the experts," probably her most popular songs are those dealing with protest themes. Her passionate antiwar song "The Universal Soldier" has become the anthem of youthful opponents to military conscription. Among her most impressive compositions are those dealing with the plight of the American Indian, notably "Now That the Buffalo's Gone" and "My Country 'Tis of Thy People You're Dying." In the latter she reminds her listeners of "the genocide basic to this country's birth."

Determined to correct the stereotype of the American Indian traditionally propagated by textbooks, motion pictures, and television shows, Miss Sainte-Marie has lectured widely on Indian history and culture and contributed articles on those subjects to various publications, and she has served as associate editor of the *Native Voice*, published in Vancouver, British Columbia. Over the years she has lived on Indian reservations in some fifteen states and four Canadian provinces, and she often visits her native Cree reservation in Saskatchewan, where the tribe has formally recognized her as a member. In 1966 she was named to the advisory council of the Upward Bound project, established by the Office of Economic Opportunity to help disadvantaged high school students obtain a college education, and she has personally endowed two scholarships for Indian children who might not otherwise get to college because—as she explained to Carolyn Lewis in the Washington *Post* interview —"they are too bitter, or disillusioned, or don't have good manners." In March 1969 she headlined the first of a series of Movement Caravan concerts in Washington, D.C., designed to raise funds to carry on the work of the Poor People's Campaign.

Critics were impressed by Buffy Sainte-Marie's acting ability when she appeared in an Indian role in an episode of *The Virginian* on NBC-TV in 1968. The show's producer, Joel Rogosin, had offered her the part after seeing her on the *Tonight* show on NBC, and she had accepted it on the condition that all the other Indian roles be filled by real Indians. "If they're going to take advantage of my authenticity in this one respect, then they can do that one little thing for me," she told Jerry Beigel of *Variety* (April 17, 1968). The authenticity of the episode was further enhanced by her participation in the writing of the script. Miss Sainte-Marie has been approached by film producers for possible future motion picture roles. In the spring of 1969 she was guest of honor at an elaborate party given in Rome by actor and producer Peter Ustinov. She is a member of the American Federation of Television and Radio Artists (AFTRA) and the American Federation of Musicians, and she serves as president of Gypsy Boy Music, Inc.

On September 16, 1967 Buffy Sainte-Marie married Dewain Kamaikalani Bugbee, whom she met while vacationing in Hawaii. Bugbee, a surfing instructor, is of Hawaiian, Spanish, American Indian, and Scots-Irish ancestry. The couple make their home on a farm they own in Maine. Of striking appearance, Miss Sainte-Marie is five feet two inches tall, with a copper complexion and waist-length coal-black hair. She dresses colorfully but tastefully. Jealous of her privacy, she often retreats from public view. In the summer of 1965, for example, she went into seclusion on a small island off the coast of Spain, where she composed a concerto for guitar and orchestra and began work on an opera. She has a wide range of interests, including painting, photography, flamenco dancing, riding, hunting, archery, ice-skating, astrology, drawing tarot cards, collecting musical instruments, and attending motion pictures and the theatre. She has also been working on a cookbook of her own recipes. Although she grew up in the Roman Catholic faith, her religious interests go far beyond its doctrines. She once joined the Native American Church, whose religious rituals include the chewing of peyote. "I still read Oriental philosophy," she told Carolyn Lewis in the Washington *Post* interview. "I love the whole gamut of religion, though I am no longer searching for a belief of my own." Her main objective, she told an interviewer for *Life* (December 10, 1965), is "to scatter what I can of beauty in the places I think need it, to get rid of the boredom and meanness in the world."

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SCHNEIDER, ALAN

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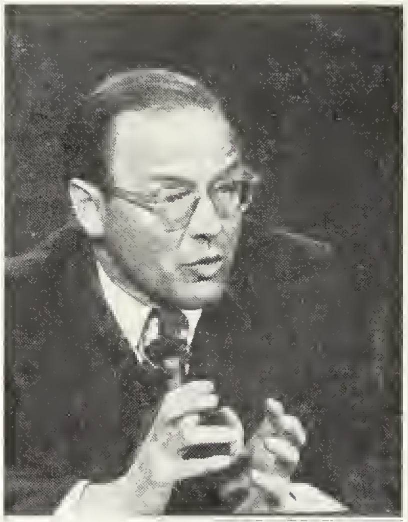
In tribute to Alan Schneider's staging of *Who's Afraid of Virginia Woolf?* and other plays of his, the dramatist Edward Albee once sent the director a novelty-shop newspaper whose headlines proclaimed, "Schneider Essential to Stage Truth: E.A." Truth in Schneider's approach to the theatre means fidelity to the script and concern for the "inner reality" that a play can express in its illumination of the nature of humanity and the purpose of existence. He is considered a foremost director of the avant-garde in the United States. Besides directing all but two of Albee's plays, he has introduced much of the work of Harold Pinter and Samuel Beckett to American audiences and has helped to pioneer an appreciation of Bertolt Brecht. Through his example as a director, his encouragement of the growth of regional theatres, his lectures, and his work in organizations promoting cultural affairs, he has contributed significantly to the development of the modern American stage.

Alan Schneider was born Abram Leopoldovich Schneider on December 12, 1917 in Kharkov, Russia, where his mother, Rebecka Samuel (Malkin) Schneider, had just completed her medical studies. His father, Leo Victor Schneider, also a medical student, was living in Rostov when his son was born. As the Russian Revolution spread to Kharkov, Rebecka Schneider barely managed to escape from the besieged city with her day-old baby, on the last train for Rostov. For the next few years the Schneiders lived in the Ukraine and Moscow, enduring the hardships of postrevolution Russia, before moving in 1923 to the United States. Alan Schneider retains, however, some happy memories of Moscow —his visits to the State Children's Theatre, where professionals performed in dramatizations of *Tom Sawyer* and other stories for children.

The Schneiders landed in New York City at night among Fourth of July fireworks that at first made them think they had exchanged one revolution for another. Alan spent part of his childhood in Hartford, Connecticut, where his father completed his medical training at the Mount Sinai Hospital. His parents, both specialists in tuberculosis, later worked together at the Maryland State Tuberculosis Sanitorium in Sabillasville, Maryland. In nearby Balti-



ALAN SCHNEIDER

more, Alan Schneider attended Forest Park High School and also took courses at the Maryland Institute of Art. He captained the high school track team and acted in student productions, playing his first part, Magee, in *Seven Keys to Baldpate* in June 1935. In the summer he worked as a camp counsellor in dramatics and sports.

During his junior year in high school Alan Schneider had his first encounter with the American professional theatre, when he attended a matinee performance of S. N. Behrman's *Biography* that starred Ina Claire. "I was never the same after that," he recalled, as quoted in the New York *Times Magazine* (October 20, 1963). "The play was charming. . . . Its star was absolutely irresistible. I was overwhelmed by her performance and the flavor of the total event." To see as many plays as possible he took a job as an usher in a Baltimore theatre, but apparently did not at that time consider becoming an actor or a director. After his high school graduation in 1935 he entered Johns Hopkins University to study advanced physics. The following year he transferred to the University of Wisconsin, where he majored in political science and comparative literature. He took part in student debates, winning the Frankenburger Award and the Vilas Medal for oratory, and acted with the Wisconsin Players, the college drama group, of which he became president. In 1939 he was elected to Phi Beta Kappa and was awarded the B.A. degree *magna cum laude*.

While in college Schneider had free-lanced for a time in journalism. Upon his return to the East in 1939 he took a job as a radio announcer with station WBAL in Baltimore. In 1939-40 he worked as a ghostwriter of speeches for Postmaster General James A. Farley and as director of public relations with the Washington Civic Theatre, a community group with which he had earlier performed. Resolving to devote his career to drama, he won a fellowship to Cornell University for 1940-41 and took his M.A. degree in drama. The subject of his thesis was *Nicolai Evreinov and the Theatre in Life*, a study of the Russian critic and director, who regarded Stanislavski as debasing the true function of the theatre—the pursuit of inner truth—in an endless quest for more accurate external mimicry. Both in the style of Evreinov's criticism, which was light and amusing, and in its content, Schneider found a kindred spirit, someone who had forty years before rejected those human interest stories of a kind that are usually found on the front page of tabloids as a proper subject for drama.

In 1941 Schneider joined the faculty of the Catholic University of America in Washington, where he directed plays and taught for eleven years, as an instructor in the department of speech and drama from 1941 to 1947 and as associate professor from 1949 to 1952. Walter Kerr, now the well-known drama critic, was one of his colleagues. Beginning with William Saroyan's *Jim Dandy*, performed on October 29, 1941, Schneider directed a variety of classical and modern plays, including *The Importance of Being Earnest* (August 5, 1945), *Othello* (March 2, 1951), and *The Cherry Orchard* (November 30, 1951).

Catholic University also gave Schneider the opportunity to develop his career through activities and associations away from the campus. On July 11, 1944 he made his acting debut on Broadway, playing Winkle, a G.I., in Maxwell Anderson's *Storm Operation*, presented at the Belasco Theatre. He had just completed a year's service with the United States Office of War Information, for which he helped to make a film to promote War Bond sales during World War II. His later contribution to the war effort included work for the Public Health Service in 1944 and for the Treasury Department in 1945. He studied in 1948 with Lee Strasberg at the American Theatre Wing and the following year went abroad on a Rockefeller Foundation grant for research on the European theatre.

Schneider's work at Catholic University left him free to accept directorial assignments elsewhere during the summer. One of his engagements, with the Cain Park Theatre in Cleveland Heights in 1947, gave him a taste of a locally subsidized repertory theatre, somewhat similar to the English. Having the status of a civil service worker, he was paid regularly by the city. He afterward came to feel that locally subsidized theatres provided the answer to the chronic financial instability of the theatre, which in his opinion contributed to poor overall standards. With the production on April 10, 1951 of Tennessee Williams' *The Glass Menagerie*, he began his association with Washington's Arena Stage, founded by Zelda Fichandler. He was its artistic director in 1952-53 and its associate director from 1961 to 1963. On October 31, 1961 he inaugurated the new theatre of the Arena Stage with the American commercial première of Brecht's *The Caucasian Chalk Circle*.

Meanwhile, Schneider's directorial services had become much in demand on Broadway, where his first production was the Experimental Theatre's *A Long Way from Home*, a freely adapted Negro version of Gorki's *The Lower Depths*, which had a brief run in February 1948. His more successful later plays included the domestic farce *The Remarkable Mr. Pennypacker*, which began a 221-performance run at the Coronet Theatre in New York on

December 30, 1953. His direction of Viveca Lindfors and Eugenie Leontovich in the romantic drama *Anastasia* won Schneider warm critical praise. Brooks Atkinson commented in the New York *Times* (December 30, 1954), "The staging of *Anastasia* puts him in the first rank of directors. Through taste and skill he has raised a play that might sound like cheap opportunism to the level of a grave and impressive drama that has style." *Anastasia* opened at the Lyceum Theatre on December 29, 1954 and closed about a year later after 272 performances.

"Commercial success has nothing to do with real values," Schneider once observed, as quoted in the *Christian Science Monitor* (March 19, 1965). "My best work is often done on shows that are commercial failures." He went on to say that he directs a play to please himself and is not influenced beforehand by what the critics may think. In 1955 he was asked to direct the Salute to France presentation of Thornton Wilder's *The Skin of Our Teeth* in Paris. The reviews were favorable, but Mary Martin felt that her part, Sabina, was not given sufficient prominence, and she brought in her own director. To Schneider, the incident seemed a comment on the dependence of people in the theatre on outside opinion. Interested for many years in Samuel Beckett's enigmatic play *Waiting for Godot,* he welcomed the opportunity to direct its American première in January 1956 in a production starring Bert Lahr and Tom Ewell. Trying out the play in Miami, at the Coconut Grove Playhouse, proved disastrous. Many members of the audience expected a comedy and were confronted instead by two mystically oriented tramps, and over half of them walked out. The Broadway booking was canceled and when the play was eventually brought to New York, Schneider had been replaced as director by Herbert Berghof.

Later in 1956 while in Europe on a Guggenheim grant to study open-stage techniques, Schneider met Beckett in Paris and discussed with him his experiences with *Waiting for Godot.* Beckett encouraged him, and after his return to the United States, Schneider staged the American première of *Endgame,* a new Beckett play, at the Cherry Lane Theatre, New York, on January 28, 1958. A critical success, it was generally regarded by reviewers as an "impressive" though "nihilistic" play that became, under Schneider's direction, "richly theatrical." Two years later, on January 14, 1960, Schneider's "compelling direction" of Beckett's one-act, single-character play, *Krapp's Last Tape,* was also much admired. It opened at the off-Broadway Provincetown Playhouse, in a double bill with Edward Albee's *Zoo Story.* Schneider staged the world première of Beckett's *Happy Days* at the off-Broadway Cherry Lane Theatre on September 17, 1961, an event enthusiastically hailed in the New York *Times* (September 18, 1961) by Howard Taubman, who praised the "memorable combination of delicacy and strength" in the direction.

Schneider's productions of Beckett's plays profoundly influenced the course of the avant-garde in American drama. *Endgame, Krapp's Last Tape, Happy Days,* and others helped to establish Schneider's reputation and to revive serious interest in low-budget off-Broadway productions. Schneider himself has admired Beckett above all contemporary dramatists because of his concern with fundamental human situations. "I can understand people disliking Sam Beckett's work," he once said, as quoted by Alan Levy in the New York *Times Magazine* (October 20, 1963), "but I'm baffled by people who say he's negative. I don't think man's *striving* for life, man's *zest* for life, man's *capacity* for life, have ever been stated more strongly or specifically than in his plays."

The pairing of *Krapp's Last Tape* with *The Zoo Story* in January 1960 may be regarded as the beginning of Schneider's relationship with Albee, although Schneider did not direct the latter play. Impressed by Schneider's concern in staging a work the way a playwright intended it, Albee had him engaged as the director of the première of all his plays, except *The Death of Bessie Smith,* for which Schneider was not available. Albee's savage attack on the acquisitive society, *The American Dream,* staged by Schneider, had its world première at the off-Broadway York Theatre in January 1961. Albee and Schneider's first commercial hit, the powerful *Who's Afraid of Virginia Woolf?,* began a long Broadway run at the Billy Rose Theatre on October 13, 1962 and won for Schneider the Antoinette Perry (Tony) Award and the Outer Circle Award. It was also successful on tour, and on February 6, 1964 Schneider took *Virginia Woolf* to the Piccadilly Theatre in London, where English critics, traditionally on guard with modern American drama, applauded both the play and the staging. Later Albee plays that premièred under Schneider's direction were *The Ballad of the Sad Café* in 1963, *Tiny Alice* in 1963, *Malcolm* in 1966, *A Delicate Balance* in 1966, and *Box* and *Quotations from Chairman Mao Tse-tung* in 1968.

Schneider has perhaps been primarily associated with those avant-garde plays described by Laurence Kitchin, the English critic, as *compressionist*—small-cast plays whose enclosed emotional situations and settings generate an intense theatrical power. Besides directing plays of that genre by Beckett and Albee, he staged the American première of Harold Pinter's *The Dumbwaiter* and *The Collection* at the Cherry Lane Theatre in 1962, which earned him a Village Voice Off-Broadway (Obie) Award, and he also staged a Broadway presentation of Pinter's *The Birthday Party* in 1967. Another of his 1967 productions was the smash hit quartet of one-act comedies by Robert Anderson, *You Know I Can't Hear You When the Water's Running.* His direction, as Otis L. Guernsey Jr. remarked in *The Best Plays of 1966-67,* tuned up "the many ironic laughs in Anderson's script without tuning out his deep bass notes beneath the humor."

Throughout his career, however, Schneider has resisted any temptation to stick to one pattern of theatre. He has helped to make American audiences more familiar also with the work of Brecht, whose *The Threepenny Opera* he directed at the Arena Stage in 1963. "My basic interest—the thing that unites Brecht and Beckett and Albee—is their intense theatricality," Schneider told Alan Levy. "I'm interested in the theatre theatrical, which extends and enhances the resources of the stage."

Productions directed by Schneider for television include *Pullman Car Hiawatha* (1951), *Oedipus Rex* (1957), the NBC documentary *Secret of Freedom* (1958), and several of Beckett's plays. For his motion picture *Film,* Beckett's pantomime script starring Buster Keaton, he won the Prix Special du Jury (Tours, France, 1965), Preis der Kurzfilmtage (Oberhausen, Germany, 1965), and Diploma di Mèrito (Venice Biennale, 1965).

Schneider was drama critic for the *New Leader* in 1962-63, and his articles have appeared in *Chelsea Review,* the New York *Times,* the *Village Voice,* and other publications. He has lectured at colleges and universities throughout the United States. In 1964 he was associate director of the Minnesota Theatre Company, and for several years beginning in 1965 he was associate director of the projected Ithaca Festival Theatre. He has served on the drama panel of the office of cultural presentations of the State Department's bureau of education and cultural affairs, the evaluation board of the New York State Council for the Arts, the executive board of the Theatre Communications Group, the board of standards and planning for the Living Theatre, and on the advisory boards of the *Tulane Drama Review* and the New Dramatists Committee. He is also a consultant for the National Endowment for the Arts and for the Rockefeller Foundation and the Ford Foundation.

On March 23, 1953 Alan Schneider married Eugenie Rosa Muckle, whom he had met in London the preceding year. They have a daughter, Viveca, named after Viveca Lindfors, and a son, David Alan. Spending time with his family is one of Schneider's favorite means of relaxing. He also enjoys walking, swimming, reading, listening to music, and clipping articles from newspapers on a great variety of subjects. He has blue eyes and brown hair, stands five feet eight inches tall, and weighs 155 pounds. In his article for the New York *Times Magazine,* Alan Levy wrote of a resemblance between Schneider and Brecht: "the same wistful sanity in a lunatic world, the same alert smile not fully masking some fierce ideals, the same cynical intensity." One of the more articulate directors of the American stage, Schneider has pointed out, "The theatre seems to be increasingly ugly and corrupt and decreasingly evident. Obviously, it is only mirroring what is happening to our society and time. It cannot exist or function by itself, and only if and when the values and practices of our society are changed, will the theatre begin to recover from its current malaise."

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SHANKER, ALBERT

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New York City's United Federation of Teachers is the largest union local in the entire AFL-CIO, with a membership composed almost entirely of college graduates. Its president, Albert Shanker, believes that because of his union's uniqueness, the same set of bargaining rules that may apply to industry cannot apply to teaching, that it must have a say in policy matters concerning New York City's vast school system. "Unlike members of other unions, who may have only to worry about the tail fins, teachers have to be concerned with the end product —the student. And we intend to improve the end product," is the argument of Shanker, who within four years as head of the UFT was catapulted into a prominence unmatched by any other local labor leader.

Much of Shanker's celebrity, or notoriety, has arisen from the turmoil engendered by the city's school decentralization experiments, which resulted in the closing of most schools for thirty-six days during the 1968 fall term. Shanker maintains that his union is not against decentralization but opposes what it regards as an excess of local control that threatens teachers' rights and job security.

Albert Shanker was born on Manhattan's Lower East Side to Morris and Mamie (Burko) Shanker on September 14, 1928. His father, a former rabbinical student who had emigrated to New York from Poland, moved the family to the Ravenswood section of the borough of Queens when Albert was still a youngster. Here, he and his sister (now Mrs. Pearl Harris) grew up in a staunchly prounion atmosphere. Occasionally his father officiated at religious services, but earned his living as a union newspaper deliveryman, and his mother, a sewing machine operator, was a member of the Amalgamated Clothing Workers Union. The family ardently supported Franklin D. Roosevelt, who became an "absolute god" in the household. In Ravenswood Albert Shanker first learned about prejudice. The area was made up primarily of working-class Irish and Italian families, and he has recalled that neighborhood children used to call him "Christ-killer" and that once they tied a rope around his neck in a hanging attempt.

Educated in the New York City school system, Shanker attended elementary schools in Queens and graduated from Stuyvesant High School in Manhattan. Although he was tall for his age, having reached his adult height of six feet three inches before his twelfth birthday, he did not excel in school sports. Athletic coaches found him a lanky youth, awkward in muscular coordination.

From academically esteemed Stuyvesant, Shanker went on to the University of Illinois in Urbana, where he majored in philosophy. He was also active in politics on campus, becoming a member of the Young People's Socialist League and serving as chairman of the Socialist Study Club. While an undergraduate, Shanker has recalled, he picketed Urbana's segregated movie houses and restaurants.

He found, moreover, that segregation was not aimed only at Negroes. He had to bicycle six miles to the campus every day because, he has maintained, as reported in *Time* (October 25, 1968), closer quarters were all "listed for WASPS, [White Anglo Saxon Protestants], right there in the official university housing bureau."

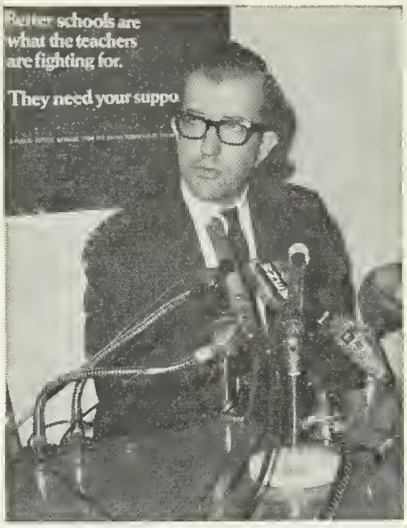
Following his graduation from the University of Illinois, where he obtained a B.A. degree with honors, Shanker took graduate courses in philosophy and mathematics at Columbia University. He earned an M.A. degree and also completed all his course work as a candidate for a doctorate in philosophy, but he never submitted a thesis because he had embarked on a teaching career and found little time for scholarly research.

In 1952, on his first assignment, Shanker taught mathematics as a substitute instructor in an East Harlem school. He found that hate was the common denominator in the classrooms of the ghetto schools, where all the tensions and frustrations of life in the slums would well up and threaten to explode. When he saw that his pupils paid little attention to the usual type of arithmetic problem, he improvised. "If it takes four ounces of poison to kill a person," he would ask the class, "how many ounces would it take to kill your mother, your father, your sister, and your brother?" The children responded to his unorthodox approach. "It was the only way I could get them to learn," he once told a Board of Education official.

It was while teaching at Junior High School 126 in Long Island City, to which he was transferred from Harlem, that Shanker first became interested in the teacher union movement. Those were the days when his take-home pay was $42 a week and substitutes lost a day's pay when they were out sick. Shanker calls that period in the 1950's a time of "hopelessness" that drove hundreds of teachers to other school systems. Teachers were often treated shabbily by the administrators, according to Shanker, who has recalled that one "authoritarian" assistant principal "used to shout at teachers in front of the kids" and spy on them with binoculars.

Joining the old New York Teachers Guild, Shanker began to devote more and more of his time to union activities. He was a member of the union's delegate assembly in the late 1950's and soon thereafter was elected to the executive board. In 1959 he resigned as a mathematics teacher at Junior High School 88, East Harlem, to become an organizer for the American Federation of Teachers (AFT). His chief task as a field representative was to interest New York City teachers in joining the guild and later its successor, Local 2 of the AFT, the United Federation of Teachers (UFT), which replaced the guild in 1960. He has estimated that he visited over 700 of the 850 schools in the system.

The UFT called its first strike, a one-day walkout, in 1960, when Shanker was secretary of Local 2. He also served in 1962 as editor of the *United Teacher*, the official newspaper of the UFT, and for a time was chief assistant to Charles Cogen, president of the teachers' union. In 1964 Cogen resigned his leadership of the local union to run for the AFT presidency. Shanker, elected to succeed him, took office in July 1964.



ALBERT SHANKER

As president of the 55,000-member UFT, Shanker heads the largest local union in the AFL-CIO. Soon after taking over the reins of Local 2, the sole bargaining agent for New York City teachers, Shanker began negotiations with the New York City Board of Education for a new two-year teachers' contract to replace the one set to expire in June 1965. The talks dragged on for months, and finally on September 11, 1965, just days before a threatened city-wide teachers strike, an accord was reached. Shanker hailed the new agreement, which gave the teachers an average increase of about $800 a year in salary and welfare benefits, as "the best contract negotiated in New York City or anywhere else in the country." A Board of Education official complained, however: "The board views with grave misgivings the heavy mortgaging of the future."

Two years later, when negotiations on a new contract reached an impasse, the teachers struck New York City's schools. Besides the usual wage and hour demands UFT leaders urged an expansion of the More Effective Schools program, aimed at bettering teaching methods in ghetto schools, and called for a change in the method of dealing with disruptive children. The strike, which lasted about two weeks was settled in late September after the city agreed to pay the teachers $135,400,000 in higher wages and other benefits over a twenty-six month period.

The strike also resulted in a jail sentence for Shanker and a fine for his union because the court found them in violation of the state's Taylor Law, which prohibited strikes by public employees. Shanker was sentenced to fifteen days in jail and personally fined $250. "It's a very sad thing when someone in the United States has to go to jail for fighting for smaller class sizes, regular rather than uncertified teachers for our children and for insisting that there was more money available for teachers when the city government said there was none," Shanker said before beginning his sentence in December 1967.

In March 1967 an agreement had been reached between the New York State Legislature and Mayor John V. Lindsay whereby New York City would get $54,000,000 in extra aid to education if it presented a school decentralization plan by the end of the year. School decentralization was favored by the black and Puerto Rican communities because it would give parents in the localities a greater voice in the education of their children. Some members of the city's central Board of Education, however, were fearful that the establishment of local control would dilute the central board's authority; and the UFT reportedly feared that community-run schools might threaten teachers' rights and weaken the union's bargaining power by giving control of hiring and firing to localities.

Three experimental school districts were set up—in East Harlem, the Lower East Side of Manhattan, and Ocean Hill-Brownsville in Brooklyn. In May 1968 Rhody McCoy, administrator of the Ocean Hill-Brownsville local governing board, summarily transferred several teachers out of the district because he believed they were trying to sabotage the decentralization experiment in the predominantly Negro slum area. The union charged that the transfers amounted to illegal dismissals in violation of civil service laws and union contracts. About 350 UFT teachers walked out of the Ocean Hill-Brownsville schools in protest.

The controversy raged throughout the summer vacation period. Although the suspended teachers had been cleared of the charges by a trial examiner, McCoy refused to take them back. New teachers were hired by the local governing board to replace those out on strike. When school opened for the fall term in September 1968, the UFT went on a city-wide strike, crippling the nation's largest school system. The strike was almost totally effective, shutting down all but a handful of New York City's 900 schools. The city's 1,100,000 school children were denied a formal education for thirty-six days while Shanker, teachers, parents, Negro leaders, and city officials exchanged charges and countercharges.

A settlement reached in November called for a state-appointed trustee for the Ocean Hill-Brownsville district and reinstatement for UFT teachers who had been transferred out of the district. The strike, however, left an indelible scar on race relations in the city, because of growing hostility between Negroes and Puerto Ricans, whose children constitute a majority of the city's public school students, and Jews, who dominate the UFT. The bitterness generated by the strike also greatly reduced the chance for establishing the partnership long advocated by Shanker between the teachers and the Negro and Puerto Rican parents.

For his part in the conflict, Shanker has been both cheered and condemned. James P. Gannon reported in the *Wall Street Journal* (December 20, 1968) that "you might think the man [Shanker] was an idolized general triumphantly returned from the wars" as he traveled around downtown Manhattan. In a New York *Times* editorial (November 15, 1968) Shanker's stand was described as a "short-sighted thrust for power" and he was criticized for "pursuing a course of political warfare—the exploitation and escalation of a local skirmish in order to wage an all-out war against decentralization of New York City's school system."

Shanker has denied that he is against decentralization as long as teachers rights are protected. He has argued that a proposed plan to divide the city school system into thirty to sixty largely autonomous, locally governed districts would result in a decade or more of "intense conflict." He suggested fewer local districts. "The key to it is to start with larger districts and break down slowly," the UFT leader said. "The larger the district, the more integrated it will be, and the less likely that it will be controlled by a small band of extremists using threats of violence." The current experiment failed to work, Shanker charged, because the Board of Education allowed "extremists" and their "vigilantes" to take control of the experimental districts and govern by intimidation and threats of violence against teachers. For defying court orders in connection with the 1968 strike Shanker was sentenced to fifteen days in jail, and the UFT was fined $220,000. In February 1969 he obtained a stay of his jail sentence, enabling him to go to Albany to submit the union's decentralization plan to the State Legislature.

The salary of a UFT president is fixed at $3,000 above the maximum for a teacher, making Shanker's current pay $16,900 a year, plus an expense account of $15 a week—"whether I need it or not," he has quipped. In addition to serving as president of the UFT, Shanker is vice-president of the American Federation of Teachers and of the New York City Central Labor Council, AFL-CIO. A member of the Liberal party, he serves as vice-chairman of the party's trade union council. He is a director of the League for Industrial democracy; a trustee of the Center for Urban Education; a member of the building and development fund of the Wiltwyck School for Boys, a member of the executive committee of the Workers Defense League, an associate of the university seminar of labor of Columbia University, a director of the United Housing Foundation, a director of the New York City Council of Economic Education, and vice-president of the Jewish Labor Committee. Although black militants have called him a "racist," Shanker is an active integrationist. He is a charter member of CORE, took part in protests in Selma, Alabama, and led a delegation of teachers to Memphis to protest the murder of Martin Luther King.

Albert Shanker married Edith Graber, also a teacher, on March 18, 1961. They met while he was an organizer for the UFT, and he convinced her that it was not unprofessional to join the union. They have three children, Adam, Jeannie, and Michael. Shanker also has another son, Carl, by a previous marriage. In 1967 the family moved from a large old house in the Flatbush section of Brooklyn to a split-level house in suburban Putnam County, New York.

Composed and self-assured at the bargaining table, Shanker argues quietly and deftly, if boldly, and is said to have an excellent sense of timing. He is tall and slim and has a ruddy complexion, wavy dark hair, and gray eyes framed by heavy horn-rimmed glasses. Since he took over the helm of the UFT, he has become decidedly clothes-conscious, preferring conservative cuts and subdued colors. He was once a chain smoker and had a lung removed in 1951. Some years later he gave up the smoking habit. His favorite alcoholic drink is a martini. Although he has some difficulty with his vision, he is an avid reader and has a large library. His taste in magazines runs to the *Economist, New Leader, Dissent, Esquire,* and the *Village Voice.* In his spare time he tinkers with electronic gadgets, dabbles in photography, listens to classical records, and plays bridge and chess.

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SHULTZ, GEORGE P(RATT)

GEORGE P. SHULTZ

Dec. 13, 1920- United States Secretary of Labor; economist
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When George P. Shultz was named Secretary of Labor by Richard M. Nixon in December 1968 the appointment was hailed with enthusiasm by both labor and management. Although Shultz, who had been dean of the University of Chicago Graduate School of Business since 1962, was largely unknown to the general public, he has long been highly regarded in union, industrial, government, and academic circles as a moderate and pragmatic economist, impartial labor mediator, and expert on manpower displacement and unemployment. Shultz served as an economic consultant under the Eisenhower, Kennedy, and Johnson Administrations, and he taught industrial relations at Massachusetts Institute of Technology before going to the University of Chicago in 1957.

The only child of Birl E. and Margaret (Pratt) Shultz, George Pratt Shultz was born in New York City on December 13, 1920. His father, who had a Ph.D. in history, was the personnel director of the American International Corporation at the time of George's birth. Two years later Birl Shultz founded the New York Stock Exchange Institute, a training school for people employed in the securities field, which he headed until his retirement in 1943.

George Shultz spent his childhood in Englewood, New Jersey. When he was twelve and the Depression was at its deepest, he tried to launch a mimeographed newspaper of his own and received his first economics lesson when a neighbor refused to pay five cents for the paper, arguing that he could get a *Saturday Evening Post* for the same price. His business enterprise promptly collapsed. Shultz's parents were in a position to shield him from more harrowing lessons in the meaning of money and not long afterward he was sent to Loomis Institute, a private school in Windsor, Connecticut. After graduating in 1938 he enrolled at Princeton University, where he majored in economics in the School of Public and International Affairs. He has credited his initial interest in economics to Edward Lundy, then a Princeton faculty member who is now vice-president of the Ford Motor Company. While at Princeton he also played basketball and was a halfback on the football team.

World War II was under way when Shultz graduated *(cum laude)* from Princeton in 1942, and he joined the United States Marine Corps. During the war he served as an officer in the Pacific, advancing to the rank of captain. In 1945 he went on inactive duty and entered Massachusetts Institute of Technology for postgraduate study. While working on his doctorate in industrial economics he was a teaching assistant in economics in 1946-47 and an instructor in 1948-49. Under the influence of Professor Douglas Brown his interest focused on the problems of labor relations, employment, and unemployment and his doctoral thesis was entitled "Wage Determination in the Men's Shoe Industry." A case study of the shoe industry in Brockton, Massachusetts, the paper was reviewed in the May 1951 issue of the *Annals of the American Academy of Political and Social Science* by C. W. Lytle, who recommended it as a "good portrayal . . . and . . . analysis of the complex forces that can affect collective bargaining." Lytle was also impressed with Shultz's fairness, noting that "The facts have been gathered from all sides and presented without bias."

After receiving his Ph.D. degree in 1949, Shultz stayed on at M.I.T. as an assistant professor of industrial relations. One of his colleagues was Joe Scanlon, who came to the faculty from the Steelworkers Union. In taking Shultz around to many local union-management discussions, Scanlon impressed Shultz with his "unparalleled sense of the human side of enterprise." In 1953 Shultz began to serve on arbitration panels for labor-management disputes.

From 1954 to 1955 Shultz was acting director of the industrial relations section at M.I.T. In 1955 he was promoted to the rank of associate professor and granted a leave of absence to serve as senior staff economist for the President's Council of Economic Advisors. In 1957 he resigned from the M.I.T. faculty to accept an appointment as professor of industrial relations at the University of Chicago Graduate School of Business where, in 1962, he was named dean.

From 1959 on, Shultz was more and more in demand by government agencies, labor unions, business firms, and other groups concerned with problems of industrial economics and labor relations. In the last year of the Eisenhower Administration, he was a consultant to the office of the late James P. Mitchell, then Secretary of Labor. Although a Republican, he was called by President John F. Kennedy to serve as a consultant to the President's Advisory Committee on Labor-Management Policy in 1961 and 1962, and during the Johnson Administration he was chairman of a Task Force on the United States Employment Service and a member of the National Manpower Policy Task Force. Meanwhile, he sat on arbitration panels for labor-management disputes in a wide variety of industries and was a member of the Governor's Committee on Unemployment in Illinois in 1961 and 1962. From the mid-1960's to the time of his appointment as Labor Secretary he served on the boards of directors of several business firms, notably the Borg-Warner Corporation (producing diversified manufactures mainly for the auto industry), Stein, Roe and Farnham (an investment firm) and the General Transportation Company.

Shultz accomplished his best-known work in industrial relations as cochairman of an automation committee set up in 1962 by labor and management to deal with technological displacement of workers at the meat-packing firm of Armour & Company. One of the labor leaders closely involved in that pioneering effort to deal with automation and manpower displacement was Ralph Helstein, now vice-president of the Amalgamated Meat Cutters and Butcherworkmen, who was impressed with Shultz as "a man of great integrity with a deep understanding of industrial relations."

In the fall of 1968 Shultz began a one-year sabbatical from the University of Chicago as a Fellow of the Center for Advanced Study in the Behavioral Sciences at Stanford, California. Soon after he was elected President, Richard M. Nixon named Shultz chairman of a task force to study manpower, labor-management relations, and wage-price policy. Then, on December 3, 1968, Shultz received a phone call at Stanford from Arthur Burns, who had been chairman of Eisenhower's Council of Economic Advisers and was now acting as an agent for the President-elect. That same day Nixon held a long-distance telephone conversation with Shultz, in the course of which the President-elect offered him the post of Secretary of Labor. According to Shultz, who barely knew Nixon from the days of the Eisenhower Administration, the offer of the position came as a complete surprise. He accepted, and on December 11 Nixon named Shultz Secretary of Labor. When the appointment was announced it was endorsed by both management leaders and union officials. Even the militant labor leader Paul L. Siemiller, president of the International Association of Machinists, who had not always agreed with Shultz's arbitration awards, praised the Cabinet nominee, whom he called "a fair and honest man" and his own personal choice among the names that had been mentioned as possible candidates for the job.

His appointment indicated a Nixon Administration policy of nonintervention in labor disputes, since Shultz has long advocated, except in the most extreme cases, that the government keep hands off the processes of collective bargaining. In 1963, for example, Shultz criticized the Kennedy Administration for being too ready to step into labor disputes to prevent strikes, arguing that such frequent high-level intervention soon lost its effectiveness. Furthermore, he maintained, as quoted by a writer in *U. S. News & World Report* (December 23, 1968), that "some strikes are simply part of the price we pay for collective bargaining" and that "the public has vital interests in allowing people freedom to strike." In a speech before the American Iron and Steel Institute in 1965 Shultz had attacked the "myth . . . that government can set forth guideposts for union and company behavior that will make a constructive contribution to solving the problem of full employment without inflation."

In December 1968, soon after President Johnson's Cabinet committee on Price Stability recommended a wage increase guidepost of just under 5 percent for 1969, Shultz told members of the Industrial Relations Research Association meeting in Chicago that "the American economy is much too complex and market forces too powerful for the application of a single wage-price guideline." Testifying before the Congressional Joint Economic Committee in February 1969, Shultz said that the Nixon Administration would attack the problem of inflation with fiscal and monetary measures designed to contain it without sacrificing the high level of employment required to overcome poverty. He also said that the Administration would attempt "to halt the acceleration in the rate of price increase and then gradually to bring the rate to a more acceptable level."

Under questioning from the Congressional committee, however, Shultz conceded that Nixon's anti-inflationary policies could be expected to produce some rise in unemployment, with black people as the most likely victims. To counteract that tendency Shultz plans to give the problems of the chronically unemployed top priority. Some of the possible ways of attacking the problem that he has suggested include a system of tax credits as an incentive to business to hire slum dwellers; a G.I.-Bill type of program that would give a person credits entitling him to $5,000 worth of training, counseling, and wage subsidy benefits; special experimental schools in the ghettoes that would address themselves directly to the problems of the people there without respect to the rest of the school system; and special work programs to give chronically unemployed youths time to adjust to the discipline of a work situation. In the early months of his administration Shultz presented plans to streamline the Department of Labor's Manpower Administration and was reported to be pushing an expansion of the program of Job Opportunities in the Public Sector (JOPS), a part of the Office of Economic Opportunity that offers subsidies to hospitals, recreation departments, and other public employment agencies to train and hire additional workers.

Perhaps the most controversial issue Shultz inherited when he took over as Labor Secretary was the question of raising the minimum wage. One of the final proposals of outgoing Labor Secretary W. Willard Wirtz was for an increase in the minimum wage from $1.60 an hour to $1.80 in 1970 and $2.00 in 1971. The recommendation was enthusiastically backed by AFL-CIO President George Meany as "just, sensible, and achievable." Shultz, on the other hand, has long opposed a fixed minimum rate, which, he maintains, hurts the chances of marginal workers to get employment. On the ABC-TV program *Issues and Answers* in February 1969 Shultz said that he opposes a rise in the minimum wage. He remarked that it "has gone up a great deal in recent years and we now have it up at a fairly good level and we should digest this increase and understand what its impact is before considering further action."

Shultz is a member of the American Economic Association, the Economic Club, and the Industrial Relations Association, of which he was president in 1968. He has also served as a member of the Research Advisory Board of the Committee for Economic Development. He has coauthored several books, including *The Dynamics of a Labor Market* (Prentice-Hall, 1951) with Charles A. Myers; *Management Organization and the Computer* (Free Press, 1960) with Thomas L. Whisler; and *Strategies for the Displaced Worker* (Harper, 1966) with Arnold R. Weber. With Robert Z. Aliber he edited *Guidelines, Informal Controls and the Market Place* (University of Chicago, 1966).

While in Hawaii during World War II, George P. Shultz met Helena Maria O'Brien, an army nurse from New Hampshire. He and "Obie" were married on February 16, 1946, and have five children: Margaret Ann, Kathleen Pratt, Peter Milton, Barbara Lennox, and Alexander George. Shultz is six feet tall and weighs about 180 pounds. He has blue eyes (customarily bespectacled), sandy hair, a soft voice, and a mild appearance. In contrast to his low-keyed personal manner, he is highly competitive at golf and tennis. He smokes a pipe and is partial to martinis on the rocks while relaxing with friends. His religious affiliation is the Episcopalian.

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SILLS, BEVERLY

May 25, 1929- Singer
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One of the more gratifying experiences of the decade for American opera fans anxious to acclaim a locally bred and trained prima donna has been the evolution of Brooklyn-born Beverly Sills from a predictably dependable performer with the New York City Opera Company into an international coloratura soprano of the first magnitude. Hers is by no means an overnight success story. Once known as Bubbles Silverman, Miss Sills began her career as a three-year-old child star of the Shirley Temple persuasion on a weekly radio program. She went into premature retirement at the age of twelve, emerging three years later to stage a comeback in touring musical companies. A ten-year apprenticeship on the road in everything from Gilbert and Sullivan to Bizet provided her with the experience that eventually brought her star billing at the New York City Opera. Her electrifying performance as Cleopatra in Handel's *Julius Caesar* in 1966 finally brought her the recognition her uncommon gifts had always deserved. With her interpretive skill only deepened by tragedies in her private life, Miss Sills has come into a late-blooming dramatic and musical maturity that has even astonished her colleagues in the New York City Opera Company.

Of Russian-Jewish descent, Beverly Sills was born Belle Silverman in Brooklyn, New York on May 25, 1929 to Morris Silverman, an insurance broker, and Shirley (Bahn) Silverman. She has two older brothers, Dr. Sidney N. Silverman and Stanley S. Sills, an International Telephone and Telegraph Company executive. Mrs. Silverman interpreted her daughter's precocious musical talent and her blonde curls as signs that the family had been blessed with a second Shirley Temple. Adopting the stage name of Bubbles, the child made her radio debut when she was three on a Saturday morning children's program called *Uncle Bob's Rainbow House*. For four years she was its permanent fixture, come rain or come shine. At six Bubbles Silverman won a *Major Bowes Amateur Hour* prize, and by the time she was seven she had appeared in a couple of Twentieth Century-Fox films with Willie Howard. Shortly afterwards she was delighting the *Major Bowes Capitol Family Hour* audience weekly with her tap dancing and her memorized renditions of some twenty-two coloratura arias she had learned phonetically from her mother's Galli-Curci recordings. It was about this time that she made her concert debut. Even at that age Miss Sills was attuned to audience response. One winter evening Major Bowes asked Bubbles over the air if she had arrived by sled. She replied that she had none, and within a matter of weeks she had received dozens of sleds from compassionate listeners. From then on, Bubbles Silverman obtained the things she wanted by mentioning them on the air. A thirty-six week engagement on the marathon soap opera *Our Gal Sunday* gave her the opportunity to gain her first experience as a singing actress when she played a "nightingirl of the mountains." She also sang the original "Rinso

BEVERLY SILLS

White" jingle, one of the pioneer singing commercials, which had for its lyrics "Rinso White, Rinso White, Happy Little Washday Song." For a time she appeared on radio's *Cresta Blanca Hour*.

By that time Beverly Sills was twelve and becoming somewhat self-conscious. Because her days as a child prodigy were behind her, the Silvermans had decided their daughter should retire and devote some attention to her studies at Erasmus Hall High School in Brooklyn and the Professional Children's School in New York City. Meanwhile, she had also found time for daily French and Italian lessons in addition to her daily voice lessons with the famous singer and teacher Estelle Liebling that she had taken since the age of seven and for weekly piano lessons in the Bronx with Paolo Gallico, the father of novelist Paul Gallico. Now in her mid-eighties, Miss Liebling had been Amelita Galli-Curci's coach and is the only voice teacher with whom Beverly Sills has ever studied. Miss Liebling reminisced to Quaintance Eaton in an interview for the March 1, 1969 issue of *Opera News* that her small but enthusiastic student loved singing so much that she cried when told to be quiet for awhile. Although she brought Beverly up on taxing vocal exercises, Miss Liebling maintains that her pupil no longer needs them and now warms up exclusively with arias. "She can do anything," declares Estelle Liebling flatly.

On her graduation from the Professional Children's School in 1945 Beverly Sills entered the American musical world in its most rigorous form: the national tour, with its succession of brief engagements and one-night stands, exhaustive repertory, and severe demands on versatility and stamina. During her first season with the Gilbert and Sullivan Opera Company, for instance, she sang six different leading roles. That was followed by tours in musicals under the auspices of J. J. Shubert, singing Rosemarie, Countess Maritza, and the Merry Widow, and her first concert tour. The teen-aged diva's debut in opera took place as Micaela in *Carmen* with the Philadelphia Civic Opera when she was seventeen. After that she toured coast-to-coast for two seasons with the Charles Wagner Opera Company, singing dozens of Micaelas and Violettas in *La Traviata,* on as many nights. "My voice was all right, but my feet were killing me," she says.

After eight unsuccessful auditions over a three-year period, Beverly Sills joined the New York City Opera, then housed in the City Center of Music and Drama, during the 1955-56 season, after her ninth attempt. Thus began the mutually beneficial relationship that gave the young company a soprano with a reputation for being a good trouper, while she in turn was guaranteed a secure home base and a springboard to fame. The brief reports on Beverly Sills's debut, as Rosalinda in *Die Fledermaus,* with the New York City Opera in late October 1955 that appeared in the New York *Times* and New York *Herald Tribune* anticipate her later triumphs. The reviewers not only were beguiled by the quality and technique of her voice but also by the assurance, vivacity and personality of her characterization. The *Times* critic, Francis D. Perkins, remarked prophetically that the opera company had added an accomplished singing actress to its roster. "I'll sacrifice the beautiful note for the meaningful word or movement any time," Miss Sills has often assured interviewers. "Anybody can drop pearls."

Beverly Sills created the title role in Douglas Moore's opera in the American folk idiom, *The Ballad of Baby Doe,* when it had its première at Central City, Colorado on July 7, 1956, and she has repeated her initial success on its many revivals. When Moore's *The Wings of the Dove* had its première in October 1961, she sang the role of the Henry James heroine, Milly Theale. In addition to her contributions to contemporary American opera, Miss Sills has sung many roles in the standard repertory with the New York City Opera. She is now equipped to perform some eighty-five or ninety roles, ranging from Violetta in Verdi's *La Traviata* to Pamira in Rossini's *The Siege of Corinth.*

While appearing with the New York City Opera in Cleveland, in 1955, Miss Sills met Peter Bulkeley Greenough, a Boston Brahmin descended from John Alden, whose family holdings included the Cleveland *Plain Dealer.* They were married on November 17, 1956, and Beverly Sills found herself in charge of a twenty-five-room house and three small daughters—Lindley, Nancy, and Diana—from her husband's previous marriage. Although Miss Sills commuted to New York City from Cleveland and later from Boston, her career advanced little during that period. She was, however, happy with her family: a daughter of her own, Meredith (Muffy) was born in 1959 and a son, Peter Jr. (Bucky) arrived two years later. The day that tests proved that Muffy, then almost two and very bright, suffered from a profound loss of hearing was the worst day of her life, Beverly Sills told her husband, but only a few months afterwards the couple discovered that their baby boy was retarded. When they put Peter into a special school, they felt relieved by the knowledge that little worse could happen.

Determined to help Muffy in her fight to hear, Beverly Sills stopped singing and devoted herself to helping the child master such simple skills as blowing out a candle, which took her weeks to learn. All that autumn and winter, New York City Opera Director Julius Rudel sent her a series of nonsensical, chatty notes filled with small talk about opera and with half-joking, half-serious references to roles in which she might conceivably—or inconceivably—appear, including that of Boris Godunov. But by the following spring, Rudel decided it was time for Beverly Sills to return to the lyric stage, and he had his secretary notify her of performances to be sung that season and of rehearsal dates, with a reminder for her to turn up on time.

Turn up on time she did, but it seemed as though a different singer had returned. Looking back on her return to opera after an absence of about a year and a half, Beverly Sills has noted that she always looked upon herself as a good singer, although for a long time she considered herself as a product of other people's ideas. "After I came back, I talked back," she has said. Above all, she stopped worrying about what anyone else might think. Miss Sills recalls that she used to speculate while walking along the street whether anyone else in the passing crowd had suffered as much as she. Once she had surmounted that negative approach and her bitterness and self-pity, she felt really free to release herself onstage. "I felt if I could survive my grief, I could survive anything," she has explained to interviewers.

One of Beverly Sills's first feats after her return to the New York City Opera stage was her daring performance of all the female leading roles in Offenbach's *The Tales of Hoffmann* which she topped off with a startling high C sharp triple fortissimo that all but overpowered the orchestra. The New York *Times* critic Harold C. Schonberg recorded in his October 15, 1965 review that her interpretations were convincing, considering the contrasts between the characters of Olympia, Antonia, and Giulietta. The fact that she had attempted and brought off all three of the roles indicated a courage shared by few sopranos.

The 1966-67 season of the New York City Opera gave Miss Sills the chance to expand her repertory with a brief Mozart cycle that gave her the opportunity to appear as Donna Anna in *Don Giovanni,* Constanza in *The Abduction from the Seraglio,* and Queen of the Night in *The Magic Flute,* in all of which she won critical acclaim. Commenting on her Donna Anna in the October 1, 1966 issue of the New York *World Journal Tribune,* critic Miles Kastendieck noted that Miss Sills had set a new standard for herself that season; what she achieved as Mozart's heroine enhanced her reputation as a singing actress.

In the spring of 1966 Beverly Sills showed what she could accomplish with the meticulous demands of baroque opera when she sang Aricie in the first American staging of Rameau's little-known *Hippolyte et Aricie* by Sarah Caldwell's Opera Company of Boston. Her security, precision, and ease in negotiating the role's exacting scales, roulades, trills, and grace notes captivated the critics. Then, in October 1966, in the still new house of the New York State Theatre in Lincoln Center, she helped to open the New York City Opera's autumn season in a sumptuous production of Handel's *Julius Caesar*. The fact that it was the first Handel opera to be staged by a major company in New York within living memory had quickened anticipation, but it turned out that the evening's special excitement was generated by Beverly Sills as Cleopatra. She not only managed the florid fioritura of the score with incredible ease but succeeded at the same time in creating the character of a superficial girl evolving into a queenly woman. And in spite of all the acrobatics, she never sacrificed the clarity of her diction, the floating gossamer of her pianissimi, and the warmth, body, purity, and color of her voice.

Opening the company's spring season, which also marked its twenty-fifth anniversary, a new production of Massenet's *Manon,* the New York City Opera's biggest success of 1968, returned on February 20, 1969. Again Beverly Sills appeared in the title role of a production that Harold C. Schonberg has called "very likely the most beautiful ever staged in New York." According to Schonberg, Miss Sills's acting had improved over even its high standard of the previous season, in communicating the character of Manon in her downward path from innocence to worldly wisdom and eventual disaster. George Movshon of *Musical America* (May 1969) also found her Manon authentic and human and her singing delectable in the most unanimously acclaimed operatic production New York City had seen since the end of World War II. The usually captious Winthrop Sergeant of the *New Yorker* (March 1, 1969) wrote: "If I were recommending the wonders of New York City to a tourist, I should place Beverly Sills as Manon at the top of the list—way ahead of such things as the Statue of Liberty and the Empire State Building." The critical response was scarcely less adulatory the following autumn when, on the same stage, Miss Sills sang the emotionally and technically demanding title role in Donizetti's *Lucia di Lammermoor,* perhaps the supreme test for coloratura sopranos.

Meanwhile, Beverly Sills had obtained the cachet of foreign critics. That came in April of 1969 when she made her debut at Milan's La Scala as Pamira in Rossini's long-neglected opera *The Siege of Corinth,* in a revival that featured her fellow American singers Marilyn Horne and Justino Diaz under the baton of Thomas Schippers. At a rehearsal the Italian members of the orchestra had given her a standing ovation, and by the end of the public performance Beverly Sills had not only been transformed into "La Sills" but had also picked up the Italian nicknames of "Il Mostro" and "La Fenomena." The influential Italian daily *La Stampa* headlined its story about the performance: "American interpreters of Rossini brought bel canto again to La Scala."

Other foreign engagements have taken Beverly Sills to the Teatro Colón in Buenos Aires, to Mexico City and Lausanne, to Santiago de Chile, Cologne, and to Vienna, where she sang at the State Opera in Mozart during the annual festival, a distinction of which she is especially proud. Her recordings include Handel's *Julius Caesar,* released by RCA Victor in 1967, *The Ballad of Baby Doe,* rereleased on the Heliodor label, and *Bellini and Donizetti Heroines* and *Scenes and Arias from French Opera,* both 1969 Westminster releases.

Thanks to her wit, warmth, and utter lack of prima donna temperament. Beverly Sills has taken her sudden fame in stride. She assured *Newsweek's* music critic Hubert Saal in an interview published on April 21, 1969 that she would instantly trade her success without a regret if someone could guarantee her a healthy child. The best feature of her new success, she feels, is the chance it gives her to sing what she likes. "I love being able to sing well," she told Saal, "to have it just pour out of me. I'm happy onstage." Miss Sills gives the impression of serenity onstage and currently traverses what seems to be a three-octave range. An admirer of Maria Callas, she would not mind having a similar career—brief but brilliant and full of deep emotional involvement in her roles. "Opera is drama and music," she has said. "They are inseparable and I won't take one without the other."

Because of her generously upholstered proportions (39-26-42), titian hair, five feet eight inches of stature, and 150-pound weight, Beverly Sills lends conviction to such voluptuous roles as Cleopatra, Manon, and the seductive Queen of Shemakha in *The Golden Cockerel.* Her hobbies include fishing and bridge. Gourmet cooking is a pastime she shares with her husband, who is now financial editor of the Boston *Globe.* With their five children, the couple used to share a nineteen-room home in Milton, Massachusetts, but the family recently moved to New York City.

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SIMPSON, O(RENTHAL) J(AMES)

July 9, 1947- Football player
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Two events marked the coming of age of the American Football League in January 1969. One was Joe Namath's pacing of the New York Jets, the AFL champions, to a Super Bowl victory over the Baltimore Colts, the title holders in the older National Football League. The other was the acquisition by the AFL's Buffalo Bills of O. J. Simpson, a gate attraction unmatched in either league except by Namath himself. As the star running back of the University of Southern California, Simpson led the USC Trojans to a Rose Bowl championship and the number one ranking in the country in 1967, and in 1968 he set records for the most ball carrying and the most yards gained in a single season. For his collegiate play he won the Heisman Trophy, the Walter Camp Memorial Trophy, the Maxwell Memorial Trophy, and *Sport* magazine's Man of the Year award. Also a superlative track man, Simpson has run the 100-yard dash in 9.4 seconds, just two-tenths of a second short of the world's record, and he was a member of the USC quarter-mile relay team that set a world mark in 1967.

Orenthal James Simpson—who is a cousin of Ernie Banks, the first baseman of the Chicago Cubs —was born in San Francisco, California on July 9, 1947. His unusual first name, like that of his sister Ercale, was suggested to his mother by an aunt, who, as Simpson has said, "then turned around and gave her own kids common names like Stanley. Stewart, and Pam. The only thing she ever told me about Orenthal was that it was the name of some French or Italian actor." Simpson, his two sisters, and his brother were raised in San Francisco's predominantly black Potrero Hill section, near Chinatown, by their mother, a hospital worker who was separated from the father. He led an aimless, street-corner existence, running with a gang and coming close to serious trouble with the law on several occasions before his energies found a positive outlet in athletics.

Simpson's participation in sports began at the Booker T. Washington Community Center and in a playground near his home. His fleetness of foot became manifest at Everett Junior High School, where he broke the school record for the sixty-yard dash. At Galileo High School—where most of the students were of Chinese descent—he was catcher on the baseball team until he broke a thumb. Because of his size, (five feet ten, 160 pounds), Simpson was placed in the tackle position on the high school football team, until the coach noticed his speed in running. He was then moved to fullback, and in that position he won All-City honors in his senior year.

Simpson's grades in high school were too low to qualify him for a four-year college. "I really wasn't interested in studying or going on with school," he recalled in an interview for *Look* (October 15, 1968). "But an assistant coach at Galileo, Jack McBride, told me, 'You'll get nowhere letting people give you stuff. You've got to work for everything.' I never forgot that." Simpson gained admission to the City College of San Francisco, a junior college, and during two seasons there he compiled one of the most sensational records of any running back in junior college history, scoring twenty-six touchdowns and averaging 9.9 yards per carry.

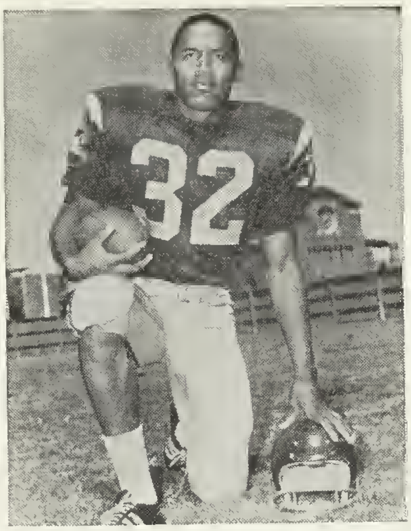
From City College, Simpson went on to the University of Southern California as a sociology major. He later told an interviewer for *Look* (October 15, 1968) that other schools had been "offering the world" to him but that he chose USC because he was impressed with the frankness of an assistant there who had said to him: "We aren't going to offer you a darned thing. We'll give you the chance to play for USC and become a Trojan. I watched you play and if you want, you can star there. But you'll have to work."

At USC, Simpson found that he had to learn to run the ball up the middle. "In junior college," he told Louie Robinson of *Ebony* (December 1968), "when I got the ball, my whole concept was a touchdown. I've had to change my way of thinking here. . . . You've got to think of the situation. If you need five yards, you think of getting five yards or maybe a little more, instead of chancing it and maybe going all the way or maybe not getting any yards." During the spring practice in 1967 Simpson experienced difficulty adjusting to the USC offense. "He fumbled and was hesitant," John McKay, coach of the Trojans, later observed. "The question was would he ever concentrate enough to run without dropping the ball." But McKay said that Simpson's potential was evident even then. "You could see it in his approach to practice," he explained. "Football is the toughest sport because of the way you have to practise. You see a man get hit, you see him get beat up, and if he doesn't approach these things with enthusiasm, he's not going to be a great football player. The only way is to go at top speed. You can't just stand there, or someone is going to kick the hell out of you. If we have to drive a player, he's never going to be more than average. We never had to drive O.J."

In his first season with USC, Simpson totaled 1,543 yards in 291 attempts, an average of better than five yards per rush. He also threw three touchdown passes in six attempts, and scored thirteen touchdowns himself. In the most important game of the season—against UCLA—Simpson ran 64 yards for a touchdown in the closing minutes of play to give the Trojans a 21-20 victory, a berth in the Rose Bowl, and the national championship. Against the University of Indiana in the Rose Bowl, Simpson gained 125 yards in 28 carries and won by a score of 14-3. Not surprisingly, he was named the Rose Bowl game's outstanding player, and in the Heisman Trophy voting that year, he finished second to UCLA quarterback Gary Beban.

In USC's 1968 season, Simpson carried the ball 355 times, or an average of 35 times per game. He gained 1,709 yards, a collegiate record, and scored twenty-two touchdowns, pacing USC to nine victories in ten games. In the tenth game the Trojans tied Notre Dame, 21-21. In the Rose Bowl, against Ohio State, he sparked the Trojans to an early 10-0 lead, bolting 80 yards for a touchdown in the second quarter, but Ohio State finished the winner, with a score of 27-16. After the game Simpson told Pete Axthelm of *Newsweek* (January 13, 1969): "In one way I'm disappointed. But I can't help thinking about how great these two years have been, and how much the school and the other guys have done for me." Axthelm commented: "O.J., of course, has done more than his share for the other guys. Even beyond his staggering career statistics (649 rushes in 22 games for 3,295 yards and 34 touchdowns), he has led the Trojans, inspired them, and, when necessary, carried them. When Mike Battle, the skinny, courageous safety man, brushed through the crowd around Simpson he extended his hand and said, 'It's been great to be on the same team with you, brother.' Simpson looked up and said, 'Yeah. We've got an awful lot to remember.' "

After the 1968 season, Simpson appointed Charles M. Barnes Jr. his business manager. Before the pro football draft in January 1969, data concerning O. J. Simpson and other college stars was programmed into a computer, with numerical values standing for such qualities as blocking, tackling, receiving, speed, quickness of reflexes, toughness, mental alertness, personal character, and judgment. In Simpson's case the computer came up with a score of 0.5, the highest rating ever given a college player.



O. J. SIMPSON

The Buffalo Bills, being the lowest ranking team in professional football, had the first draft choice. As expected, they chose Simpson, and attorney Dave Lockton began negotiating with the Bills on a salary figure. The negotiations were protracted, and Simpson refused to report for training until they were settled, threatening to hold out the entire season if necessary. Finally, on August 9, 1969, he signed a contract with the Buffalo club that reportedly guaranteed him an annual salary close to $100,000.

The announcement of the choice of Simpson as Man of the Year in *Sport* (February 1969) read thus: "For the first time in the twenty-two year history of *Sport's* Man of the Year award, the winner is a college football player. In those twenty-two years, and beyond, a proud array of prize football players, especially running backs, has passed in review. . . . And now there is a man who tops them all. Now, most experts are rating O. J. Simpson as the greatest running back in the history of college football. . . . All season long the six-foot-two, 207-pound running machine displayed strength, 9.3 speed, amazing durability, and, best of all, grace under pressure."

Simpson is poised, articulate, and gifted with a warm personality and wry sense of humor. At a news conference following his winning of the Heisman Trophy in November 1968, he was asked if he had been born with his gridiron prowess. Glancing toward Coach McKay, Simpson, with a straight face, replied: "As Coach McKay likes to say, I was taught it all."

O. J. Simpson met his wife, Marguerite, when they were in high school together. "He was always full of life, clowning," she has recalled. "But when he saw I was serious and not for all this kidding around, he changed." They were married in June 1967 and their first child, a girl, Arnelle, was born on December 4, 1968. Simpson's favorite recreation is listening to what he calls "fabulous" pop singers. When his football career is over, he hopes to return to Potrero Hill in San Francisco and put his fame and his degree in sociology at the service of the youngsters of that ghetto neighborhood. "When you don't have anything, you want material things," he has said. "I think that's what pro football and a few other things will do for me. It will give me time and money to go back and talk to the kids the way I want to."

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SINGER, ISAAC BASHEVIS

July 14, 1904- Author; journalist
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The "spiritual heir of Sholom Aleichem," Isaac Bashevis Singer is the most popular—and according to some critics the greatest—living Yiddish writer. A resident of the United States since 1935, Singer began his literary career as a journalist in his native Poland. In his novels and short stories, most of which originally appeared in Yiddish in the *Jewish Daily Forward*, he combines the mysticism of Jewish folklore with the reality of life in the vanished Eastern European Jewish communities. His works, in English translation, have become especially popular on American college campuses. Irving Howe, noting the paradoxes in Singer's work, has written, as quoted in the *Christian Science Monitor* (October 28, 1967): "Singer writes in Yiddish, a language that no amount of energy or affection seems likely to save from extinction. He writes about a world that is gone, destroyed by brutality beyond historical comparison. . . . And he does all this without a sigh or apology, without so much as a Jewish groan. It strikes one as a kind of inspired madness."

Isaac Bashevis Singer was born on July 14, 1904 in the town of Radzymin, Poland—then under the Russian Empire—to Rabbi Pinchas Menachem Singer and Bathsheba (Zylberman) Singer. His grandfathers on both sides of the family were rabbis. His older brother, Israel Joseph, who died in 1944, was a noted Yiddish writer who under the name I. J. Singer wrote such works as *The Brothers Ashkenazi* and *Yoshe Kalb*. The family also included a sister, and a younger brother, Mosheh. When Isaac Singer was four years old, the family moved to Warsaw, where his father, a Hasidic scholar, established a *Beth Din*, or rabbinical court, in the poor ghetto tenement that also served as the family residence. He recalls that as a child he listened with fascination when his father dispensed advice on religious or family matters and adjudicated disputes among people from all walks of life who visited his court. He was equally fascinated by the mystical Jewish folk tales that his parents told him to strengthen his religious faith.

"I was born with the feeling that I am part of an unlikely adventure, something that couldn't have happened, but happened just the same," Singer recalled in an article in *Book Week* (July 4, 1965). "The atmosphere of adventure permeated my home. . . . The astonishment that came over me when I began to read Jewish history has not forsaken me to this day." In Warsaw, Singer received a traditional Jewish education at a *heder* where he studied the Torah, the Talmud, the Cabala—a mystical interpretation of the scriptures—and other sacred Jewish books. Later he studied for a time at the Tachkemoni Rabbinical Seminary in Warsaw. In 1917 Singer went with his mother and younger brother to Bilgoray, the home of his maternal grandfather. There he learned about the life of the *shtetl*—the typical small Jewish town of Eastern Europe.

The main influence that impelled Singer in the direction of a literary career was his older brother, who had broken with his family's orthodoxy and had begun to paint and to write secular stories reflecting a rationalist outlook. Over the strenuous objections of his parents, who had wanted him to become a rabbi and a religious scholar, Isaac Bashevis Singer decided to become a secular writer. In the early 1920's he joined his brother in Warsaw, where he took a job as a proofreader with *Literarishe Bleter*, a Yiddish literary journal. About 1926 he began to publish stories and book reviews in that and other periodicals. At first he wrote in Hebrew, the language of his forefathers, but since Hebrew was at that time (before its revival as the national language of Israel) essentially a dead language, he decided to write in Yiddish, the living language of his childhood. In 1932 Singer became co-editor of the Yiddish literary magazine *Globus*, which published some of his stories and serialized his first novel, *Satan in Goray*. Among Singer's early works were several translations, including a Yiddish version of Thomas Mann's German novel *The Magic Mountain*.

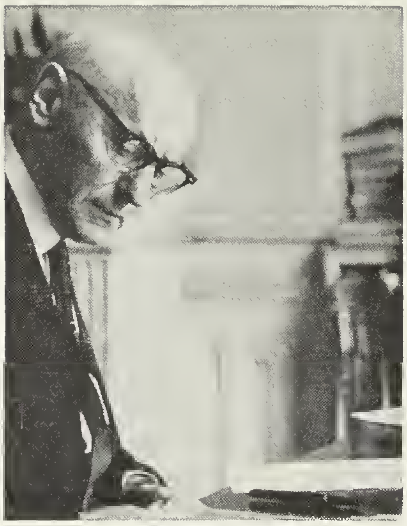
In 1935 Singer came to the United States, where his older brother had moved a year before, and he parted from his first wife, Rachel, and his son, Israel. (His wife and son lived for a time in the Soviet Union and later immigrated to Palestine.) Settling in New York City as a free-lance writer, he wrote articles, reviews, and fiction for the Yiddish newspaper *Jewish Daily Forward* and other publications. In a television interview with Pauline Frederick, published in the New York *Times* (October 30, 1966), Singer recalled: "My first impression was that here Yiddish literature . . . was dead. . . . It took me about five years . . . to convince myself . . . that Yiddish is still very much alive here." Singer became a regular contributor to the *Forward* in 1943.

After a number of years in relative obscurity, Singer attained almost instant success with the appearance of the English version of his novel *The Family Moskat* (Knopf, 1950), translated by A. H. Gross. The book had originally been serialized in the *Forward* and was published in Yiddish in 1945. It was dedicated to the memory of his brother, I. J. Singer, whom the author called his "spiritual father and master as well." Set in Poland in the half-century that preceded the Nazi invasion, the book chronicles the breakup of a prominent Jewish family in Warsaw over a period when traditional Eastern European Jewish life was disintegrating. Charles A. Madison in *Yiddish Literature; Its Scope and Major Writers* (Ungar, 1968) called it "an intensely conceived narrative pulsating with human life." Reviewing the book for the New York *Times* (October 22, 1950), Richard Plant lauded Singer for "never trying to romanticize . . . Polish-Jewish life into something quaint and folkloristic." *The Family Moskat* won the 1950 Louis Lamed Prize and was a selection of the Book Find Club. An Italian translation won Italy's Bancarella Prize in 1968.

In 1954 Singer met Cecily Hemley of the Noonday Press, who became his publisher, editor, and friend. (The Noonday Press merged in 1960 with Farrar, Straus & Cudahy, which later became Farrar, Straus & Giroux.) Singer's early novel, *Satan in Goray*, which had appeared in the original Yiddish in Warsaw in 1935, was translated into English by Jacob Sloan and published by Noonday Press in 1955. Set in a Jewish hamlet in Poland in the period that followed the Cossack massacres of 1648-49, the book depicts the mysticism and frenzied search for salvation that prevailed among Eastern European Jews in the era of the self-proclaimed messiah Shabbatai Zevi. In the opinion of Charles A. Madison, Singer wrote the book "not . . . with a view to extolling the faith in survival but . . . to expose and satirize the psychopathic messianism of the time." Irving Howe, in the *New Republic* (October 31, 1955) called it a "brilliant, enigmatic book." Singer was awarded his second Louis Lamed Prize in 1956.

With his first short story collection, *Gimpel the Fool and Other Stories* (Noonday, 1957), Singer took "his place with the epic story tellers, transcending geographical and chronological boundaries," according to a reviewer for the New York *Times* (December 29, 1957). Set for the most part in the *shtetls* and ghettos of nineteenth-century Poland and incorporating much of traditional Jewish folklore and legend, the stories depict with humor and insight the basic human weaknesses of their protagonists. A recurrent theme in these and later stories by Singer is the temptation of man by Satan. In the title story Singer presents the prototype of the naïve, simple-minded individual exploited by his fellows.

The Magician of Lublin (Noonday, 1960) tells the story of Yasha Mazur, a philandering circus magician and acrobat torn between the world of the ghetto Jew and that of modern man. The Jewish communities of Poland in the half century before World War II are the setting of Singer's collection of stories entitled *The Spinoza of Market Street* (Farrar, Straus, 1961), which are saturated with traditional Jewish folklore and mysticism. The protagonist of the title story is a Jewish scholar who tries to model himself after the seventeenth-century philosopher Baruch Spinoza. In his review of the book in the *Saturday Review* (November 25, 1961), Eugene Goodheart, noting that Singer is "free of the parochial pieties of the Yiddish writer" and is "singularly unaffected by the American experience," called him "the greatest contemporary Yiddish writer, perhaps the greatest Yiddish writer of all time."



ISAAC BASHEVIS SINGER

Singer returned to a setting in seventeenth-century Poland for his epic novel *The Slave* (Farrar, Straus, 1962), translated by himself and Cecil Hemley. The story centers around Jacob, a young Jewish scholar, who is captured by brigands and sold into slavery, becomes involved in a passionate and tragic love affair with Wanda, his master's daughter, and finally goes on a pilgrimage to the Holy Land. In the view of Charles A. Madison, Jacob and Wanda, with their "simple, pure hearts and keen suffering," were "perhaps the most appealing characters created by Singer." Writing in the New York *Times Book Review* (June 17, 1962), Milton Hindus praised the book's "almost Biblical simplicity" and suggested that some of its descriptive passages convey the "quality of expressionist paintings." The National Jewish Welfare Board Book Council selected *The Slave* for the Harry and Ethel Daroff Memorial Fiction Award for 1962.

Short Friday and Other Stories (Farrar, Straus, 1964), a collection of tales set mostly in Poland and peopled with witches, demons, angels, and other supernatural creatures of Jewish folklore, prompted Paddy Chayefsky, in the *Reporter* (April 22, 1965), to praise Singer's "simplicity of style and . . . natural elementariness" and to observe that "you don't have to be Jewish to enjoy him." Singer recounts his childhood experiences and his early intellectual development, against the background of his father's rabbinical court, in the autobiographical *In My Father's Court* (Farrar, Straus, 1966), which first appeared in the *Forward* as a series in Yiddish entitled *Beth Din* under the pseudonym I. Warshowsky. To Alfred Kazin, writing in *Book Week* (April 24, 1966), it was "a great storehouse of experiences" but "not . . . a unified work that is literature."

The erosive effect of the modern age on traditional ways of life is a pervasive theme of *The*

Manor (Farrar, Straus, 1967), the first volume of a two-part novel about the disintegration of the family of the Jewish merchant Calman Jacoby in the decades that followed the Polish insurrection of 1863. Written from 1953 to 1955 and serialized in the *Forward*, it was translated into English by Elaine Gottlieb and by the author's nephew Joseph Singer. Commenting on the book in the *Saturday Review* (November 4, 1967), Robert Alter saw it as "a transitional work, bridging the social realism of . . . *The Family Moskat* and the demon-ridden world of [Singer's] later, more characteristic stories." The concluding part of the novel was published in English as *The Estate* by Farrar, Straus in 1969. The ghosts, demons, and dybbuks of Jewish folklore are again abundantly present in Singer's *The Seance and Other Stories* (Farrar, Straus, 1968). The stories range in time and place from the Old-World ghetto to contemporary America. *A Day of Pleasure: Stories of a Boy Growing Up in Warsaw* (Farrar, Straus, 1969) contains autobiographical stories, some of which previously appeared in *In My Father's Court*.

Singer has also won critical acclaim for his books for children. *Zlateh the Goat and Other Stories* (Harper, 1966), illustrated by Maurice Sendak, is a collection of folk tales aswarm with animals, children, and supernatural creatures. In the *Fearsome Inn* (Scribner, 1967), illustrated by Nonny Hogrogian, a witch and her half-devil husband are outwitted by a young scholar. *Mazel and Schlimazel; or, The Milk of a Lioness* (Farrar, Straus, 1967), illustrated by Margot Zemach, is the story of a battle of wits between the spirit of good luck and the spirit of bad luck. Another children's book, *When Shlemiel Went to Warsaw and Other Stories*, with drawings by Margot Zemach, was published by Farrar, Straus & Giroux in late 1968.

An audience estimated at some 15,000 to 20,000 persons read Singer's novels and stories in their original form in the *Forward* and in Yiddish-language papers in various parts of the world, including London, Paris, Buenos Aires, and Tel Aviv. His writings have appeared in English in such publications as *Partisan Review, Commentary, Encounter, New Yorker, Saturday Evening Post, Esquire, Playboy, Harper's Magazine, Hudson Review, Chicago Review,* and *American Judaism*, and they have been read aloud over New York's radio station WEVD. Singer himself takes part in the translation of his works. From the original Yiddish manuscript he reads the material in his own idiomatic English aloud to the translator, who recasts it in literary form. Singer's writing flows spontaneously, and he has said that he sometimes has to force himself "not to write."

Singer insists that his function as a storyteller is solely to entertain, and he has resisted the efforts of those who try to persuade him to become a social writer. In an interview with Melvin Maddocks in the *Christian Science Monitor* (October 28, 1967) he criticized what he calls the modern writer's "futile desire to teach, to explain, to change society." Skeptical about present-day tendencies to analyze and interpret literary works, he says: "Asking an author for an interpretation of his books is like asking a chicken what chemicals it used when it laid an egg." Although he has rejected religious orthodoxy, he maintains that "belief in God is as necessary as sex," and he often indulges in prayer. From a scientific viewpoint he is interested in such phenomena as mental telepathy and extrasensory perception.

Singer belongs to the I.L. Peretz Writers Union and the PEN club of New York City. He is a fellow of the Jewish Academy of Arts and Sciences, the Polish Institute of Arts and Sciences in America, and the American Institute of Arts and Letters, which awarded him a grant in 1959. Hebrew Union College in Cincinnati, Ohio conferred an honorary L.H.D. degree on Singer in 1963. His works have been translated into a number of languages, including Hebrew, French, German, Italian, Dutch, Norwegian, and Finnish.

Isaac Bashevis Singer, who became a citizen of the United States in 1943, is divorced from his first wife. His son is now a teacher at Beth Alfa Kibbutz in Israel and has two children. On February 14, 1940 Singer married Alma Haimann, a refugee from Munich, Germany, with whom he shares a spacious apartment on New York's West Side. Mrs. Singer, who has two children from her previous marriage, has been working as a saleswoman for a New York department store for a number of years. Described by Marion Simon in the *National Observer* (September 9, 1968) as "a small, bird-like man with a barely visible ridge of thin white hair" whose "striking blue eyes betray an innate warmth and lively intelligence," Singer is five feet seven inches tall and weighs 145 pounds. Imbued with charity for all living creatures, he numbers two parakeets among the members of his household and goes on daily walks in a nearby park to feed pigeons. He is a vegetarian.

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SMALLPEICE, SIR BASIL (smol'pēs)

Sept. 18, 1906- British steamship company executive

Address: b. Cunard Steam-Ship Co. Ltd., Cunard Bldg., 15 Lower Regent St., London, S.W. 1, England; h. "Reed Thatch," Clare Hill, Esher, Surrey, England

To survive as an economic power in the twentieth century, Great Britain must replace many of its hallowed traditions with modern business practices. A leader in that modernization process is Sir Basil Smallpeice, who succeeded Sir John Brocklebank in November 1965 as chairman of the board of Cunard Steam-Ship Company Ltd. A former corporation accountant, Smallpeice served with the British Transport Commission from 1948 to 1950 and was managing director of the government-owned British Overseas Airways Corporation from 1956 to 1963. When he became chairman of Cunard he was faced with a foundering, tradition-bound company, incapable of competing with the airlines. Smallpeice instituted a revitalization program, involving a thorough reorganization of the company's management, an increased emphasis on the transportation of cargo, the sale of the company's great passenger liners, including the *Queen Mary* and *Queen Elizabeth,* and the introduction of the new *Queen Elizabeth 2*—which began operations in May 1969—primarily as a floating vacation resort rather than as a means of transportation. By early 1969 the fortunes of the Cunard Steam-Ship Company appeared to be on the way to recovery.

Basil Smallpeice was born in Rio de Janeiro, Brazil on September 18, 1906, the son of Herbert Charles Smallpeice, a banker, and of Georgia (Rust) Smallpeice. He obtained his secondary education at the Shrewsbury School, a distinguished boys' school in Shrewsbury, Shropshire, which he entered in 1920. After his graduation in 1925 he worked until 1930 as an articled clerk with the London accounting firm of Bullimore and Company. Becoming a chartered accountant—the British equivalent of an American certified public accountant—in 1930, Smallpeice worked until 1937 as an accountant with the London office of Hoover Ltd. From 1937 to 1948 he was on the staff of the famous ceramics manufacturers Doulton and Company Ltd., first as chief accountant and later as secretary.

Smallpeice entered government service in 1948 as director of costs and statistics of the British Transport Commission, which (until its dissolution in 1962) controlled railways, road haulage, inland waterways, and other transportation facilities. From 1950 to 1956 he was comptroller of the government-owned British Overseas Airways Corporation (B.O.A.C.), one of the leading international airlines. He became a member of the board of directors of B.O.A.C. in 1953 and served as deputy chief executive under Sir Miles Thomas from 1954 until 1956, when he was named managing director. The company had made an annual profit from 1953 to 1956, and by March 1956 it had erased its accumulated deficit for the first time. A combination of factors, however, including labor troubles and excess capacity, reversed that favorable trend. For the fiscal year ending March 1962 the company lost over $40,000,000.

In an interview in New York City in February 1962, Sir Basil predicted considerable improvement in traffic and finances for B.O.A.C. and other international airlines. The company was operating, he explained, with a "load factor" (percentage of available space occupied by revenue passengers) of 50 percent, while 55 percent was needed for the company to break even. His hopes of achieving that increase were based on marked improvements in the American economy and the stimulating effect of trans-Atlantic group travel rates that had recently been approved by the International Air Transport Association. He predicted groupings of airlines, with the pooling of equipment, facilities for maintenance, and personnel, to reduce expenses.

SIR BASIL SMALLPEICE

Sir Basil's hopes for B.O.A.C.'s recovery proved premature. In May 1963 he announced that the company would reduce its fleet and staff because there appeared to be less expansion and growth ahead than had been anticipated. Explaining the cutback, he said that low fares had not yet produced expected increases in the volume of traffic, that German, Italian, and Japanese airlines had emerged as substantial competitors, and that some of Britain's former African colonies were now operating their own airlines. Although passenger traffic rose by 4.6 percent and freight traffic increased by about 25 percent in the fiscal year ending in March of 1963, there had been practically no increase in revenue.

In a step toward consolidating Britain's overseas transportation facilities, Sir Basil took part in June 1962 in the merger of B.O.A.C. and the air interests of Cunard Steam-Ship Company Ltd. into B.O.A.C.-Cunard Ltd., a company that would be devoted to British trans-Atlantic air services. Cunard owned 30 percent of the new holding company, while 70 percent was controlled by B.O.A.C., the airline's operating company. Sir Basil became the new organization's first managing director, while continuing to serve as managing director of B.O.A.C. He resigned from both positions in December 1963, and in April 1964 he became a member of the board of directors of the Cunard Steam-Ship Company Ltd. He was named deputy chairman in June 1965 and became chairman in November 1965, succeeding Sir John Brocklebank, who retired because of ill health. He also became chairman of Cunard Line Ltd., the firm's operating company for passenger ships.

When Sir Basil took the helm, Cunard's problems resembled those of a number of other venerable British firms. It had relied on tradition and experience, but it had failed to keep pace with twentieth-century ideas of management. One reporter for the *Financial Times* of London, who was quoted in the Toronto *Globe and Mail* (December 14, 1965), pointed out that Cunard was "better at running ships than running a business." The company lacked an effective cost-control system. The general management of Cunard Line Ltd. was located at Liverpool, the company's chief port in earlier days, although most of its ships now sailed from Southampton. Some senior seagoing staff members, based at Southampton, only met about once every two years with their superiors in the Liverpool office, where the main decision-making power resided.

In the face of a loss of nearly $3,200,000 in the first half of 1965, Sir Basil, shortly after taking office as chairman, announced a thorough reorganization of Cunard Line. Its offices were to be moved from Liverpool to Southampton, and it was to be organized into five main divisions under a new managing director. He emphasized his determination to place the top management positions into the hands of a younger generation of men. To provide for greater decentralization of management, division managers were to be given more responsibility for making final decisions, within a framework of a system of budgets and financial guidelines.

A more fundamental change in attitude came with Sir Basil's realization that the transportation of passengers by sea was no longer profitable, because ships could not compete with jet airplanes in providing quick, comfortable service. North Atlantic sea travel had reached a peak of just under 1,000,000 passengers in 1957. That figure had declined to 600,000 by 1965. Redefining the company's role in marketing terms, he called in management consultants to do a market survey. In line with their recommendations, Smallpeice envisioned a ship as "a floating hotel or resort in which people take a holiday and enjoy themselves and incidentally get transportation as well." A corollary of that approach was emphasis on the cruise business, which Sir Basil described as "an expanding market in a growth industry."

In a candid report to stockholders in mid-1966, Sir Basil announced that the Cunard passenger liners had accumulated losses totaling more than $39,000,000 over the past five years. Although the drain had been offset by investments and cargo operations—handled by the subsidiaries Brocklebank Line, Port Line, and Cunard Line—the profit in 1965 was a mere $560,000 on employed capital of about $179,000,000. "All in all, stockholders should not look for any improvement in financial results in 1966," Sir Basil warned. Referring to the seamen's strike then in progress, at a cost to the company of nearly $1,000,000 per week, Sir Basil said that "it would seem that nothing can avert a loss in 1966." In the long run, he expressed the hope that his "floating hotel" concept would bring about the 12.5 percent increase in revenue needed for passenger operations to break even. He cautioned, however, that it might take five years before the passenger liners would run on a "truly profitable basis."

In September 1966 Sir Basil announced that British Overseas Airways Corporation would purchase the Cunard Steam-Ship Company's share of B.O.A.C.-Cunard for $32,200,000. He explained that the move was necessary because Cunard did not have enough cash to expand its shipping business and at the same time provide its share of the $154,000,000 required to purchase six new passenger jets that B.O.A.C. had ordered.

To keep up with the most up-to-date developments, Sir Basil decided in 1966 to introduce container ships, a new type of cargo vessel. A typical container vessel can unload, load, and clear port in twelve hours, while a conventional ship requires a week for the same operation. Recognizing their advantages, Sir Basil Smallpeice announced at the end of 1966 that Cunard had joined the Atlantic Container Line, a consortium of Swedish, Dutch, and French shipowners and that it had agreed to contribute two container ships worth about $17,000,000 to the consortium's fleet of ten in 1969.

Financial losses, partly resulting from the seamen's strike of 1966, led Cunard officials to the decision, announced by Sir Basil in May 1967, that the 81,237 ton *Queen Mary* and the 83,673 ton *Queen Elizabeth*—symbols of trans-Atlantic speed and luxury for some thirty years—would be retired from regular service within eighteen months. Sir Basil said that the Queens "hold a unique position in the history of the sea and in the affections of seafaring peoples everywhere. But we cannot allow our affections or our sense of history to divert us from our aim of making Cunard again a thriving company." Together, the two ships had lost more than $4,000,000 in 1966. After Cunard had lost another $5,600,000 in the first half of 1967, Smallpeice announced in October of that year that three more liners—the *Caronia,* the *Carinthia* and the *Sylvania*—would also be sold. That left the once extensive Cunard passenger fleet with only three big vessels—the *Franconia,* the *Carmania,* and the new *Queen Elizabeth 2,* which had been christened on September 20, 1967 but was as yet uncompleted.

By mid-1968 Sir Basil's reforms were beginning to pay off. The reduction of the passenger fleet had decreased off-shore overhead by two-thirds and had paved the way to even greater economy by facilitating a merger of Cunard Line's freight operations with those of Brocklebank Line. Port Line's operations in the Australian and New Zealand trades were put under a joint management with Blue Star Line, and passenger sailings on the Atlantic were coordinated with those of French Line. In March 1968 Cunard purchased Offshore Marine Services, a profitable concern servicing off-shore drilling rigs. As a result of those and other measures Cunard showed a profit of some $2,600,000 in the first half of 1968.

When Sir Basil joined Cunard, the decision had already been made to build the $72,000,000, 65,863-ton *Queen Elizabeth 2,* with the aid of a government loan. "She will be the most technically advanced passenger ship yet built and will feature the best of modern British design—a ship devised for payability rather than for prestige alone," Sir Basil said, as quoted in the *Guardian* (June 29, 1966). "She will typify . . . the new Cunard Company we are determined to build and will embody the spirit of the New Elizabethan Age in which we live." Designed expressly for cruising, the ship would ply the North Atlantic run only during the peak summer months.

The ship's original delivery date was to have been May 1968, but construction delays forced a postponement to November, and then a second postponement to January 1, 1969, while Cunard lost an estimated $20,000,000 in expected revenue from the summer North Atlantic traffic. Although her interior had not yet been completed, the *Queen Elizabeth 2* sailed for the Canary Islands for her sea trials in late December 1968 with seventy-five newsmen, 500 Cunard employees and 250 construction workers on board. En route, severe vibrations and overheating developed in the turbines forcing the ship to limp along at half of its maximum speed.

On December 29, 1968 Sir Basil announced at a shipboard news conference that Cunard would refuse delivery of the ship until the thermal expansion problems in the turbines were corrected. The announcement meant the cancellation of the ship's maiden voyage to New York on January 17, 1969, and the additional delay reportedly cost Cunard another $6,000,000 in potential revenue. Only after a team headed by Sir Arnold Lindley, the president of the Institution of Mechanical Engineers, investigated the problem at the British government's request in February was Sir Basil ready to accept the ship.

After a successful trial voyage in early April, Sir Basil described the *Queen Elizabeth 2* as "the most wonderful ship in the world" and expressed confidence that the ship would make profits from the moment it began operations. On May 1, 1969, following a shipboard visit by Queen Elizabeth II of England and the Duke of Edinburgh, the *Queen Elizabeth 2*, with Captain William E. Warwick at the helm, set sail from Southampton on its maiden voyage to New York City. Arriving in New York harbor with 1,451 passengers on May 7, 1969, the ship was met by a welcoming committee headed by New York Mayor John V. Lindsay. A week later, Sir Basil Smallpeice announced the Cunard Steam-Ship Company's first trading profit since 1965.

Sir Basil was created a Knight Commander of the Royal Victorian Order in 1961. He became administrative adviser to the household of Queen Elizabeth II in October 1964 and has worked with palace officials to streamline their administrative procedures. Smallpeice is also chairman of the subsidiaries Cunard-Brocklebank, Port Line, Associated Container Transportation, and Offshore Marine Ltd. He is a director of the Charterhouse Group. In November 1965 he was named to the London District Board of Martin's Bank. A Fellow of the Institute of Chartered Accountants, he served on its council from 1948 to 1957. He was a member of the council of the Institute of Transport from 1958 to 1961 and of the British Institute of Management from 1959 to 1964, and again since 1965. He became chairman of the board of governors of the English-Speaking Union of the Commonwealth in November 1965. Sir Basil is an officer in the Order of the Cedar (Lebanon). He holds a bachelor of commerce degree.

Basil Smallpeice married Kathleen Ivey Singleton Brame on August 29, 1931. He makes his home in a thatched country house in Esher, Surrey. In his November 1967 *Dun's Review* article, Roger Nuttall described Smallpeice as "almost too British to be true" and referred to his "spare, cool figure" and "impeccable tailoring." According to Roger Eglin of the London *Observer* (May 19, 1968) he is "cautious and precise" and "not a man given to reckless optimism." Sir Basil enjoys gardening and golf. His clubs are the Athenaeum, the Royal Aero, and St. George's Hill Golf Club in Weybridge, Surrey.

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SOKOLOW, ANNA

Feb. 9, 1915- Choreographer-director; teacher
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Of all the choreographers active in the United States today, Anna Sokolow is perhaps the most articulate spokesman for the despair and defiance of the younger generation. Yet the audacity that characterizes her present work is no novelty: from the beginning she has introduced a satiric social content into her choreography and has demonstrated a concern for such outrages as the bombing of civilians, exploitation in sweatshops, and the plight of Jewish refugees. Although her subject matter may be topical, her themes of loneliness, anxiety, despair, and hate transcend the contemporary. The dances of Anna Sokolow are not always darkly pessimistic, but even then, close beneath the bright and mocking surface, lurk the fear and alienation often concealed by the young. Her work remains as current as the woman who created it, and like her, is not likely to be soon outdated.

Anna Sokolow was born on February 9, 1915 in Hartford, Connecticut, the child of Samuel and Sara (Cohen) Sokolow, who had emigrated from Poland in 1904. She grew up on New York's Lower East Side with her sister Rose and another sister and a brother who have since died. The father died when she was a child, and her mother had to work in the ladies' garment industry to support her children. Sara Sokolow was an early member of the original International Ladies' Garment Workers Union, a labor organization that led the fight for improved living and working conditions among the exploited urban poor of the United States.

Anna's mother had little sympathy for her daughter's early interest in dance, since dancing, she thought, was not a respectable goal for the child of a Jewish immigrant. When she was eight years old, Anna observed a class at the Emanuel Sisterhood Settlement that was taught by Bird Larson, a teacher steeped in the tradition of Mary Wigman's German modern dance style. Despite her mother's resistance, Anna studied with Miss Larson until, at the age of ten, she was sent by the head of the Emanuel Sisterhood to the old Neighborhood Playhouse on Grand Street. There she took classes with Blanche Talmud until Martha Graham and Louis Horst introduced American modern dance at the

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school. At the Neighborhood Playhouse Anna Sokolow became a member of the Children's Professional Company, studying dance, acting, music, painting, and stage design. She also assisted Louis Horst in his dance composition classes. She says that dancing was the only thing that interested her in those days, and at fifteen she left home and school to dance, supporting herself for a time by working in a teabag factory.

In 1930 Miss Sokolow joined the Martha Graham group. She danced solo roles in many important Graham works, including *Primitive Mysteries* and *Celebration,* but she soon began appearing on her own, often under the auspices of those Depression-bred leagues and unions through which artists identified themselves with the masses. The Workers Dance League, the forerunner of the New Dance League, sponsored Anna Sokolow's first company, the Dance Unit, and presented the first public showing of a Sokolow group work, *Anti-War Cycle,* in 1933. The New York *Times* dance critic John Martin, recognizing her talent early, commented in his column for December 2, 1934: "Of all the young dancers in the field there is none who seems more completely ready to come forth on her own or more likely to make a great career when she finally elects to do so." That same year Miss Sokolow took her Dance Unit to the Soviet Union for a five-month tour, but the visit was not a success, for, according to Margaret Lloyd in the *Christian Science Monitor* (May 16, 1942), "the ballet-loving Russians preserved the established traditions in their theater dance" and did not take the modern dance of Miss Sokolow seriously.

Anna Sokolow's choreography during the 1930's usually took the form of social comment. In her solo dance *Case History* she traced the downward path from poverty and unemployment to a career of petty crime. She was often outspokenly satirical in her criticism of fascism, as in *Façade-Esposizione Italiana* and war, as in *War is Beautiful.* Her solo *Slaughter of the Innocents* condemned Franco's fascists in the Spanish Civil War.

In the summer of 1937 Anna Sokolow obtained one of the first fellowships offered to young artists by the Bennington (Vermont) School of Dance. The following fall she and her Dance Unit made their Broadway debut in a concert at the Guild Theatre that was sponsored by the magazine *New Masses.* In 1938 she left Martha Graham's company, although for a time she continued to study with her. During that period she also took ballet classes with Margaret Curtis at the Metropolitan Opera House. Her initial effort for the theatre was her choreography for the W.P.A. Federal Theatre Project's *Sing for your Supper,* which had a run of sixty performances in New York City in the spring of 1939. She then left with her Dance Unit and composer Alex North for a tour of Mexico, the country that was to become her part-time home for the next decade.

Her long Mexican sojourn began with an invitation from Carlos Mérida of the Mexican Ministry of Fine Arts for Miss Sokolow and her company to perform a six-week engagement at the Palacio de Bellas Artes in Mexico City. At the end of that commitment she was asked to stay on as a teacher at the Mexico City Opera and Ballet. According to Margaret Lloyd, writing in the *Christian Science Monitor* (May 16, 1942), "The native girls she worked with, sensing the relation between primitive and modern movement, fell right in with it, adapted themselves to the newer style. The public, themselves dramatic, were attracted by the dramatic element in her work. The social theme was recognized and appreciated." With government backing, she founded La Paloma Azul (The Blue Dove), the first company of Mexican dancers to work in the modern technique. Enthusiastic about the group, Mexican artists, composers, and writers contributed to its productions.

Anna Sokolow says now that she stayed so long in Mexico because she was fully appreciated as an artist there and given the opportunity to work, while at home her concerts during that period were coolly received. American critics felt her months in Mexico were stunting her artistic growth, but she was extending her range of subject matter to encompass Mexican themes, and what Margaret Lloyd called "her own racial heritage" in works like *The Exile* and *Songs of a Semite.* She relinquished most of her commitments to Mexico in the early 1950's when "it was a question whether I would become an expatriate. But the pull of where I belonged was stronger, so New York won out."

In New York City Miss Sokolow gave solo concerts, staged a dance version of *The Dybbuk* in 1951, and choreographed for the theatre Kurt Weill's *Street Scene* in 1947, Marc Blitzstein's *Regina* in 1949, Tennessee William's *Camino Real* and Sidney Howard's comedy *Madam Will You Walk?* in 1953. She gave the first of her many courses in movement and choreography for actors, at the American National Theatre and Academy, in 1952.

By 1953, when she produced *Lyric Suite* to Alban Berg's music, in Mexico, Anna Sokolow felt she had reached an artistic turning point. She had begun to find a language of movement for herself, as she once explained in an interview. The piece was revived early in 1954 at New York's 92d Street

YMHA by a group of nine dancers from the New Dance Group, with which she was then associated. That group of dancers became her new company, and from that time on she no longer danced herself, because, as she explains, "I had no more interest in performing."

At the end of 1953 Miss Sokolow went to Israel for two weeks of teaching with the Inbal Yemenite dance group, under the auspices of the American Fund for Israel Institutions. It marked the beginning of another long international alliance, for she has returned to Israel twenty times. As teacher and adviser to Inbal she tried to help the dancers express their native themes; she did not choreograph for them. In 1962, with the help of the American-Israeli Cultural Foundation, the Rebekah Harkness Foundation, and the Lena Robbins Foundation, she founded the Lyric Theatre in Tel Aviv. Its purpose was to tour the kibbutzim and the cities of Israel with performances that combined movement, speech, music, and dance. Both the Inbal Yemenite dance group and the Lyric Theatre have foundered for lack of funds, but Miss Sokolow often returns to Israel to teach, to direct, or, as she did in the summer of 1967 after the six-day war, just to be an observer. She has strong feelings about Israel—the feelings of a displaced American Jew who has never forgotten her ghetto childhood, or her immigrant heritage, or her racial roots.

Another probable reason for her loyalty to Israel is that, like Mexico, it has provided one more place where she is welcomed as an artist. Like the majority of modern dance choreographers, Anna Sokolow has never had an institutional base in the United States for her work. "I have no backers. I have no foundations. I do it all myself," she says. Her work as a guest choreographer and teacher for other groups helps to support her own company.

In 1955 Anna Sokolow was invited to create a piece for the debut of the Juilliard Dance Theatre, directed by Doris Humphrey. The dance, *La Primavera,* choreographed to music of Arthur Benjamin, was not a resounding success, but she later created some of her most effective works for the students at Juilliard: *Opus 63* to a jazz score by Teo Macero in 1963, *Odes,* to an avant-garde score by Edgar Varèse in 1965, and *Night* in 1966, to a score for electronic tape and instruments by Luciano Berio.

Perhaps Anna Sokolow's best-known work is *Rooms,* with a score by Kenyon Hopkins, which had its Broadway première on May 15, 1955, as part of the American Dance series at the ANTA Theatre. Miss Sokolow has explained that the piece "reflects the tiny, awful loneliness of people shut up in their rooms in a place like New York." In addition to performances by her own company, *Rooms* has been in the repertories of the Alvin Ailey Dance Theatre, the Netherlands Dance Theatre, and the Lyric Theatre of Tel Aviv. It was revived by the New York City Center Joffrey Ballet on September 7, 1967, on which occasion Walter Terry commented in the *Saturday Review*: "Miss Sokolow is the only truly dependable choreographer in the world today. You can be assured, after seeing any of her dance works, that you'll want to go home and kill yourself." Miss Sokolow finds Terry's comment amusing. "No matter what they feel about my work," she says, "they respect it." She feels somewhat less charitable toward managements who remove her works from the repertory after audiences have been jolted by them.

Both *Rooms* and *Lyric Suite* were performed by Miss Sokolow's company at the 1956 summer American Dance Festival at New London, Connecticut. Early in 1957 she successfully staged her partly acted, partly mimed, and partly danced adaptation of Franz Kafka's *Metamorphosis* for a special matinee performance at the Theatre de Lys, under the sponsorship of ANTA. Her *Session for 6* had its première at the 92d Street YMHA in early 1958 and later served as the basis for her variations *Session 58* and *Session for 8*. With the assistance of the Lena Robbins Foundation, Miss Sokolow and company fulfilled a dance engagement at the York Playhouse in New York City from December 26, 1958 to January 3, 1959.

Continuing to jolt her audiences and critics, Miss Sokolow presented her *Dreams* for the first time in 1961. The work, which investigates the subconscious monsters of the psyche that are released by sleep into the dreamer's world, was called by Clive Barnes in the New York *Times* (November 2, 1965) "one of the most depressing, the most shattering and the most impressive of the contemporary dance theatre." To Miss Sokolow *Dreams* represents her personal indictment of Nazi Germany and the nightmares of its concentration camps.

In recent years Anna Sokolow has worked wherever she is needed. She choreographed *Opus 65* for students and apprentices at Robert Joffrey's School of American Ballet, and the work was later installed in the regular repertory of Joffrey's company. In early 1966 she did *Time Plus 6* for the Boston Ballet, and a year later she staged *Night* for the National Ballet of Washington. With a $10,000 grant from the National Endowment for the Arts and Humanities, she created the acrid and bawdy *Déserts* to music by Edgar Varèse, which was first performed by her own company at Hunter College in March 1967 and revived for England's Ballet Rambert the following summer. After the assassination of Martin Luther King in April 1968, Miss Sokolow choreographed her austere *Tribute* as a testimonial to his memory. Its moods of bereavement and consolation are reinforced by music from Bach's B Minor Mass.

As a choreographer, Anna Sokolow is penetratingly honest, intense, demanding, and often embarrassingly frank. A young dancer who had been her student during Miss Sokolow's residency at Ohio State wrote in *Dance Scope* (Fall 1966): "I was to feel later as if I had been alone in the world all that time with one quietly raging personality." Striving for absolute believability in movement, she tells her dancers: "You are all afraid to suffer, you're afraid to show deep feeling. . . . It's the effort of doing the movement that makes it beautiful." Clive Barnes wrote in the New York *Times* (March 26, 1967): "She is concerned with truth the way most of us are concerned with avoiding being killed in a traffic accident. . . . Miss Sokolow's belief in humanity shines through her pessimism . . . Her choreographic exploration of the lower depths of the soul is never unfeeling, and the very passion it conveys makes her despair acceptable and even ennobling."

Reticent about her own work, when pressed for an explanation she says: "I don't have a dim view of humanity. I'm not neurotic. But I don't have that happy philosophy, because what the hell is there to be happy about? Happiness is a very small private thing. I resent my work's being called ugly, but I understand that if people find something strange they may call it ugly." She wrote in *The Modern Dance; Seven Statements of Belief* (Wesleyan, 1965): "I hate academies. . . . The modern dance should be nonconformist . . my works never have real endings; they just stop and fade out, because I don't believe there is any final solution to the problems of today. All I can do is provoke the audience into an awareness of them."

In 1962 Anna Sokolow received the 1961 Dance Magazine Award, with an accompanying citation that read: "To Anna Sokolow, whose career as concert dancer, choreographer, and teacher in this country and on the international scene has been distinguished by integrity and creative boldness . . . and whose recent concert works have opened the road to a penetratingly human approach to the jazz idiom." In accepting it, Miss Sokolow said it reassured her that she had roots in her own country. "Strangely enough, we're with friends here, but it isn't always friendly, and one looks for a place to work," she remarked.

Anna Sokolow is a tiny, unassuming woman who usually dresses in something unfashionable and black, and whose brown hair is drawn tightly back from her face into a hasty French twist. She stands five feet two inches tall and weighs about 106 pounds. Her large blue eyes are beautiful and challengingly direct. She speaks Spanish, some Hebrew, and English with a marked New York accent. Miss Sokolow lives in a booklined Greenwich Village apartment filled with paintings and artifacts from all over the world. She enjoys cooking and reading, and longs for the chance to travel without having to work at the same time. A student recently said of her: "I can't get over it when I see people like that walking along the street. They ought to be at least a foot off the ground."

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SOLZHENITSYN, ALEKSANDR I(SAYEVICH)

(sol-zhe-nē'tsĕn)

Dec. 11, 1918- Soviet author
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Although Aleksandr I. Solzhenitsyn is regarded in some quarters as the greatest living Russian author, he has become a virtual outcast in his own country. A former political prisoner, he was acclaimed for his account of prison camp life under Joseph Stalin in his novel *One Day in the Life of Ivan Denisovich*, which was published with government approval in 1962. In recent years Solzhenitsyn has fallen out of favor with authorities, especially after he issued a letter to the Union of Soviet Writers in May 1967 demanding an end to literary censorship. His recent novels *The Cancer Ward* and *The First Circle*, enthusiastically received in the West in 1968, remain unpublished in the Soviet Union, and his expulsion from the Union of Soviet Writers in November 1969 indicates that none of his works will find Soviet publication in the foreseeable future.

Aleksandr Isayevich Solzhenitsyn, who is said to be descended from Cossack intellectuals, was born on December 11, 1918 in Kislovodsk, a health resort in the foothills of the northern Caucasus. He grew up in the South Russian port city of Rostov-on-Don. When he was a child, his father, an office worker, died in a hunting accident, and he was raised by his mother, a schoolteacher. After completing his secondary education he attended the University of Rostov, which granted him a degree in mathematics and physics in 1941. During his last two years at the university he also was a correspondence student in the philology department of the Moscow Institute of History, Philosophy and Literature. It is said that he once wanted to become an actor.

After the Germans attacked the Soviet Union in June 1941, Solzhenitsyn was called up for service in the Red Army as a private and attended artillery school. On his graduation in 1942 he was appointed commander of an artillery battery that fought at the Leningrad front. Until February 1945 he was almost continuously at the front lines. He was several times wounded and twice decorated. Toward the end of the war, Captain Solzhenitsyn wrote a letter to a friend in another unit in which he made a derogatory comment about the conduct of the war by "the whiskered one"—an obvious reference to Joseph Stalin. The letter fell into the hands of counter-intelligence agents, and in February 1945 Solzhenitsyn, in East Prussia with his unit, was arrested and sent to Greater Lyubyanka prison in Moscow.

Convicted by a three-man tribunal, Solzhenitsyn was sentenced to eight years in prison. He was first assigned to work as a construction laborer in Moscow and was then sent to a prison research institute on its outskirts. The remainder of his eight-year term was spent in a labor camp in Kazakhstan. While in prison, he reportedly underwent an operation for cancer in which primitive techniques were used. Released on March 5, 1953—the day of Stalin's death—he began a period of enforced exile in Dzhambul Oblast in Soviet Central Asia, where he taught, and started to write down some stories he had composed in prison. During that period he apparently fell victim again to cancer and went to a hospital in Tashkent, where the malignancy was arrested. He was freed from exile in 1956 and officially rehabilitated the following year.

Released from exile, Solzhenitsyn settled in Ryazan, an industrial city some 120 miles southeast of Moscow, where he lived in a quiet neighborhood and taught mathematics and physics in a secondary school. Continuing to write, in the fall of 1962 he submitted the fourth draft of a short novel, *Odin den' Ivana Denisovicha* (One Day in the Life of Ivan Denisovich), to the literary journal *Novy Mir.* Based on his own labor camp experiences, the novel follows a humble farm worker, serving a ten-year sentence on trumped-up espionage charges, through a single day in one of Stalin's bleak prison camps in 1951. Although Soviet writers had been permitted to refer to Stalin's labor camps for some time, Solzhenitsyn's was the first published work to describe one in detail.

The liberal editor of *Novy Mir,* Aleksandr Tvardovsky, was so impressed by the novel that he sent the manuscript to the Communist Party Central Committee, which turned it over to Khrushchev. Trying to strengthen his anti-Stalinist campaign, the Premier authorized its publication over the objections of some members of the Presidium and the party hierarchy. When the novel appeared in *Novy Mir* in November 1962, 96,900 copies were sold immediately, and an additional limited reprinting was soon exhausted. As a collector's item, copies of the issue later sold for as much as $10. The novel gained for Solzhenitsyn admission to membership in the Union of Soviet Writers, an honor rarely accorded to an author of a first novel.

In the United States two rival publishers, E. P. Dutton & Company and Frederick A. Praeger, competed to publish *One Day in the Life of Ivan Denisovich.* Dutton, whose version was translated by Ralph Parker in Moscow, maintained that theirs was the authorized edition, and concluded an agreement with Am-Rus, a Soviet agency in New York City, under which royalties were to be paid to the author. Praeger justified publication of its unauthorized version—translated by Max Hayward and Ronald Hingley—on the grounds that the Soviet Union had not joined the Universal Copyright Convention, and arranged for contributions to the International Rescue Committee in lieu of royalty payments. By mutual agreement the two publishers released their widely differing versions of the book on the same date—January 22, 1963.

Both translations were hastily readied, but Solzhenitsyn's work was almost universally praised by reviewers. Harrison E. Salisbury, writing in the New York *Times* (January 22, 1963), called it "a small, almost flawless classic, employing the eloquence of reticence and understatement." Vera Alexandrova noted in the concluding chapter of *History of Soviet Literature* (Doubleday, 1963) that Solzhenitsyn's work was "written in the best humanist and realistic traditions of Russian classical literature, and without a trace of the falseness which is the hallmark of 'Socialist Realism.' " Both translations later appeared in paperback.

In January 1963 *Novy Mir* published two more anti-Stalinist short novels by Solzhenitsyn—"Sluchay na stantsii Krechetovka" and "Matrenin dvor." Translated into English as "An Incident at Krechetovka Station" and 'Matryona's House" by Paul W. Blackstock, the two were published in 1963 by the University of South Carolina Press under the title *We Never Make Mistakes.* The first concerns a young World War II military commandant at a railway station, who denounces an apparently innocent man to the secret police and later suffers pangs of conscience. The second deals with an aged peasant woman's struggle for survival.

ALEKSANDR SOLZHENITSYN

In another story, "Dlya polzy' dela," published in *Novy Mir* in the summer of 1963, Solzhenitsyn contrasts an old-line Stalinist bureaucrat with an idealistic schoolteacher of the Khrushchev era. It was criticized by an editor of the official literary journal *Literaturnaya Gazeta,* who observed that Solzhenitsyn depicted his Khrushchev character as "an impulsive man . . . easily swayed by fleeting emotions" rather than one who "strives to analyze deeply and to understand the essence of any question." The story was translated into English by David Floyd and Max Hayward and published as a book, entitled *For the Good of the Cause* (Praeger, 1964).

In 1964 Solzhenitsyn was nominated for a Lenin Prize for literature and survived the early eliminations, but he failed to obtain the award. Citing his *One Day in the Life of Ivan Denisovich,* an editorial in *Pravda* asserted that the book "deserves a positive assessment but . . . cannot be classed among the outstanding works worthy of the Lenin Prize." Among its shortcomings the editorial cited the author's "compassionate and equalizing humanism" that failed to distinguish between "honorable and good people" on the one hand and "criminals and traitors" on the other. Although Solzhenitsyn continued to be popular in the Soviet Union, especially among the younger generation, he came under increasing fire from party and government officials, who seemed to return to ideological orthodoxy. Especially after Khrushchev was removed from national leadership in October 1964, Solzhenitsyn encountered growing disapproval.

In January 1965 the American magazine *New Leader* published English translations of four prose-poems by Solzhenitsyn that had been circulating in manuscript in the Soviet Union. "Breathing," "Lake Segden," "A Poet's Dust," and "Traveling Along the River Oka," were described by M. S. Handler in the New York *Times* (January 17, 1965) as "characterized . . . by an austere style that conveys high sensitivity to nature, to man's inner relationship to man and society and to his unbroken links with his forbears. The shift from Soviet realism to symbolism is evident in almost every line."

Solzhenitsyn attracted worldwide attention when, in a letter dated May 16, 1967 and addressed to the Fourth National Congress of Soviet Writers, he launched a scathing attack upon what he called "the oppression, no longer tolerable, that our literature has been enduring from censorship for decades." He added that literary censorship was not provided for in the Soviet Constitution and was therefore illegal. "Our literature has lost the leading role it played at the end of the last century and the beginning of the present," he declared. "The losers are both our country . . . , and world literature itself." He proposed that the congress adopt a resolution to "demand . . . the abolition of all censorship, overt or hidden, of all fictional writing" and called on the Union of Soviet Writers to establish "guarantees for the defense of . . . members who are subjected to slander and injustice."

In the concluding section of the letter, Solzhenitsyn summarized the harassments that he had to endure at the hands of officialdom. "For three years now an irresponsible campaign of slander has been conducted against me . . . , " he declared. He revealed that his literary archives, dating back some twenty years, had been confiscated two years earlier, along with the manuscript of the novel "In the First Circle" and a play entitled "Feast of the Victors" that he had written as a prisoner. Another novel, "The Cancer Ward," of which the first part had previously been approved by the Moscow writers' organization, was denied publication, and the play "The Reindeer and the Little Hut," accepted by the Sovremennik Theatre in Moscow in 1962, failed to be cleared for stage performance. Other works by Solzhenitsyn that had been kept from the public included a screen play, "The Tanks Know the Truth"; a stage play, "The Light That Is in You"; and a collection of stories, "The Right Hand." He also charged that he had been prevented from giving public readings of his works and pointed out that in November 1966 nine out of eleven scheduled readings had been arbitrarily canceled. "My work has thus been finally smothered, gagged, and slandered," he concluded.

Solzhenitsyn was not allowed to address the congress in person, but some 400 copies of his letter were distributed among the delegates. Of the 6,500 members of the Union of Soviet Writers, eighty-two petitioned the Communist party's Central Committee in behalf of Solzhenitsyn, including the poets Yevgeny Yevtushenko, Andrei Voznesensky, and Bella Akhmadulina. Copies of his letter reached the West, and it was published in *Le Monde* of Paris and in the New York *Times*. Shortly after the congress, the Union of Soviet Writers reportedly arranged for the return of his confiscated manuscripts and promised to help him obtain approval from authorities for publication of some of them.

Although Solzhenitsyn had many of the Soviet Union's leading writers on his side, Soviet officials continued to denounce him and to bar publication of his works. One official, in September 1967, accused him of aiding the enemies of the Soviet Union, while another, in the following month, called him "psychologically unbalanced" and "schizophrenic." On several occasions he was summoned by the secretariat of the Union of Soviet Writers to repudiate his position, but he consistently refused.

In April 1968 Solzhenitsyn protested in a letter to the Union of Soviet Writers that publishers in the West had obtained manuscripts of "The Cancer Ward" and planned to publish it without his authorization. The letter was generally regarded as a means of forestalling accusations that Solzhenitsyn himself might have smuggled the work out of the country. He adduced evidence indicating that Soviet secret police may have sent his manuscript to the West to discredit him at home. Rival versions of the novel's first part were planned by Alberto Mondadori in Rome, Bodley Head Ltd. in London, and the Dial Press in New York City. Bodley Head, which claims the exclusive copyright, published both the first and second parts of *The Cancer Ward* in Russian, and released an English translation of the first part, by Nicholas Bethell and David Burg, in 1968. An American edition of that version was published by Farrar, Straus & Giroux in 1969. The Dial edition, also published in 1968, was translated by Rebecca Frank.

Partly based on Solzhenitsyn's own struggle with cancer, *The Cancer Ward* is a day-by-day account of the lives of the desperately ill in an overcrowded hospital in Central Asia. Because of the hopelessness of their situation its inmates seem to have achieved a freedom and equality denied to others. Although Solzhenitsyn denies that he had intended it as a symbolic novel, he asks at one point: "A man sprouts a tumor and dies—how then can a country live that has sprouted camps and exile?" Reviewing the Bodley Head version in the London *Observer* (September 29, 1968), Edward Crankshaw noted that Solzhenitsyn "lacks the absolute hardness of the earth-shaking artist. . . . But he is splendid . . . his qualities triumph over a poor translation."

In June 1968 Cass Canfield Jr., vice-president of Harper & Row, announced plans to publish Solzhenitsyn's novel *The First Circle,* a work he found as important as Boris Pasternak's *Dr. Zhivago.* Canfield said that "while its appearance in the West is certain to have sensational repercussions inside and outside Russia, our own concern . . . is the fact that it is a work of outstanding quality. . . . Solzhenitsyn has pictured . . . the whole of Stalinist Soviet society . . . on a gigantic canvas of interwoven individual lives."

The First Circle, translated into its American version by Thomas P. Whitney, was published simultaneously in the United States—where it became a Book-of-the-Month-Club selection—and in England, France, West Germany, and Italy. Its title was taken from a phrase in Dante's *Inferno* designating the portion of hell occupied by the pre-Christian philosophers. The setting of the novel is Mavrino *sharashka,* a scientific institute on the outskirts of Moscow, similar to the institution in which Solzhenitsyn spent part of his prison term. Its inmates, who are scientists and technicians engaged in perfecting an eavesdropping device, fare somewhat better than ordinary prisoners. Evaluating the novel in the New York *Times Book Review* (September 15, 1968), Harrison E. Salisbury noted "Solzhenitsyn's camera eye, his absolute sense of pitch, his Tolstoyan power of characterization, his deep humaneness, his almost military discipline and Greek feeling for the unities which . . . make his work a classic."

The publication of Solzhenitsyn's books in the West without his consent was criticized among others, by Professor Victor Erlich of Yale University, who accused the publishers of "playing fast and loose with Solzhenitsyn's personal safety, showing a callous disregard for his personal wishes." The publishers' position was defended by Vladimir Petrov of George Washington University, who asserted that "the first right of an author is to see his work in print."

Despite the esteem in which he is held in the West, and despite efforts in his behalf by Tvardovsky and others in his own country, Solzhenitsyn continued to be a prime target of Soviet officials. In June 1968 *Literaturnaya Gazeta* published a long attack on him as a "willing tool" of anti-Soviet propaganda, and as the author of "malicious libels." By late 1968 Solzhenitsyn seemed to have become virtually a "nonperson" in the Soviet Union. His name ceased to appear in the press, and his fiftieth birthday passed without public notice.

Aleksandr I. Solzhenitsyn was divorced from his wife, Natalya, during his imprisonment, according to *Time* (September 27, 1968). Reportedly she later remarried and had two children by her second husband but obtained a divorce and rejoined Solzhenitsyn after his release from prison. Solzhenitsyn continues to make his home in Ryazan, and he also maintains an apartment in Moscow. He is described in the *Time* article as "a vigorous, burly . . . man with a booming voice—possessed equally by his love for Russia and his passion for freedom," and as an "irreverent individualist" who "wears good clothes, . . . but in haphazard combinations." His recreations include bicycling, gardening, and amateur photography. In recent years he has reportedly again been suffering from a serious illness.

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Prominent Personalities in the USSR (1968)

SONTAG, SUSAN

Jan. 28, 1933- Writer
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The darling—and, to some, the demon—of the New York intellectual establishment is Susan Sontag. Since the early 1960's Miss Sontag has been the chief explicator in the United States of the newest forms in literature, art, and culture. Through her erudite, philosophically oriented, keenly reasoned essays on such subjects as "camp," "happenings," underground and avant-garde movies, the French anti-novel, aleatory music, post-abstract painting, and pornography, she has identified and delineated a new aesthetic, in which style and pleasure are established as values in their own right, apart from and impervious to the norms of morality and academic desiccation. "What I have been writing," she has said, "is not criticism at all, strictly speaking, but case studies for . . . a theory of my own sensibility." Those "case studies," most of which were originally published in such highbrow literary journals as *Partisan Review,* have been collected in *Against Interpretation* (1966) and *Styles of Radical Will* (1969). In addition to them she has written a number of short stories and two novels—*The Benefactor* (1963) and *Death Kit* (1967)—that confound the efforts of critics who insist on looking for meaning beyond the opaque fictional surface, where events unfold with sensuous immediacy, as in a dream.

The older of two daughters of middle-class Jewish parents (a traveling salesman and a teacher), Susan Sontag was born in New York City on January 28, 1933. She grew up in Tucson, Arizona, Los Angeles, California, and the Los Angeles suburb of Canoga Park, where the family settled when she was thirteen. In an interview with Nora Ephron of the New York *Post* (September 23, 1967), she said that she had "no complaints" about the way her parents reared her: "They treated me as if my life was my own affair."

When she was fifteen years old Miss Sontag graduated from North Hollywood High School and entered the University of California at Berkeley. After a year at Berkeley she transferred to the University of Chicago—to which she had been attracted ever since reading a magazine article by Robert M. Hutchins, then its chancellor—and she took her B.A. degree in philosophy there in 1951.

While studying at the University of Chicago, in 1950, Miss Sontag married Philip Rieff, a social psychologist and cultural historian who is now a professor of sociology at the University of Pennsylvania. From Chicago Miss Sontag and her husband went to Harvard University, where she did graduate work in English and philosophy on a teaching fellowship, taking an M.A. degree and fulfilling all the requirements for a Ph.D. degree except the dissertation. She collaborated with her husband on the book *Freud: the Mind of the Moralist,* a study of the Freudian influence on modern culture written in a style that is, as enthusiastic reviewers have pointed out, "brilliant," "graceful," "elegant," and

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"rich in metaphor." The couple separated in 1957 and were divorced in 1959, just before the book was published by the Viking Press. By mutual agreement, only Rieff's name appeared on the title page.

In 1957-58 Miss Sontag studied at the University of Paris on a grant from the American Association of University Women. After a brief stint as an editor of *Commentary,* in 1959, she returned to the academic world, teaching philosophy at the City College of New York for one year, at Sarah Lawrence College for one year, and at Columbia University for four years.

"When I was a child, until the age of thirteen, I wanted passionately to be a chemist," Miss Sontag has recalled. "I had been writing essays, stories, poems, and plays since I was about eight, but I had never taken my writing very seriously. I began writing in earnest, after years of involvement with a number of academic and scholarly subjects, when I was twenty-eight. One night I sat down to write something that turned into my novel *The Benefactor.* I wrote the first draft in a couple of months. It seemed as if it had been dictated to me."

The Benefactor (Farrar, Straus & Giroux, 1963) has as its anti-hero and narrator a brilliant, amoral dandy named Hippolyte, who lives without roots or purpose, letting his dreams dictate the course of his waking life to the degree that the two become indistinguishable. "Miss Sontag is an intelligent writer who has, on her first flight, jettisoned the historical baggage of the novel," Daniel Stern observed in the New York *Times Book Review* (September 8, 1963). J. R. Frakes, reviewing it in *Book Week* (September 22, 1963) noted echoes of earlier experiments by Kafka, Beckett, Djuna Barnes, and Anaïs Nin. "The resemblance is not flabby imitation," Frakes wrote, "but rather evidence that Susan Sontag is critically engaged in a modern attempt to relocate the center of sensibility, to stretch the frontiers of imagination and introspection." *The Benefactor* had a sale of 4,000 copies, slightly above average for a first novel.

About the time that she embarked on her first novel, Miss Sontag began to publish criticism in literary journals and little magazines. Between 1962 and 1965 her essays and reviews appeared in the *Columbia Spectator,* the *Second Coming, Partisan Review,* the *New York Review of Books, Book Week,* the *Evergreen Review,* the *Seventh Art,* the *Moviegoer,* the *Nation, Film Quarterly,* and the *Tulane Drama Review.*

Proclaiming as they did the "tradition of the new" in the arts and in culture, her articles often stirred controversy. One of the most controversial was a review in the *Nation* (April 13, 1964) of Jack Smith's *Flaming Creatures,* an underground film about orgiastic transvestites. "*Flaming Creatures* . . . ," she wrote, "is about joy and innocence. . . . [It] is a triumphant example of an aesthetic vision of the world. . . . This type of art has yet to be understood in this country. . . . There is not only moral space, by whose laws *Flaming Creatures* would indeed come off badly; there is also aesthetic space, the space of pleasure. Here Smith's film moves and has its being."

The essay that brought Miss Sontag out of the relative obscurity of the literary magazines was "Notes on 'Camp,' " published in the fall 1964 issue of *Partisan Review.* In that essay she attempted the first public description of a sensibility, or taste, that had long been a private code among small effete urban cliques, mostly homosexual. "The essence of Camp," she explained "is its love of the unnatural, of artifice and exaggeration. . . . Camp is the triumph of the epicene style. . . . Style is everything. . . . Camp is . . . serious about the frivolous, frivolous about the serious . . . Camp asserts . . . that there exists, indeed, a good taste of bad taste. (Genêt talks about this in *Our Lady of the Flowers.*). . . . The ultimate Camp statement: it's good because it's awful." A report on the essay in *Time* magazine (December 11, 1964) made Miss Sontag a pop celebrity overnight and, to her great annoyance, labeled her in the public mind "Queen of Camp."

Twenty-six of the essays published by Miss Sontag between 1962 and 1965—including "Simone Weil," "Nathalie Sarraute and the Novel," "Marat/Sade/Artaud," "Godard's *Vivre Sa Vie,*" "Spiritual Style in the Films of Robert Bresson," and "Resnais' *Muriel,*" in addition to the pieces on camp and *Flaming Creatures*—were collected in the book *Against Interpretation* (Farrar, Straus, & Giroux, 1966). In the title essay she called for an end to the kind of literary and artistic criticism that concentrates on content and looks for meaning. "In most modern instances," she wrote, "interpretation amounts to the philistine refusal to leave the work of art alone. Real art has the capacity to make us nervous. By reducing the work of art to its content and then interpreting *that,* one tames the work of art. . . . Interpretation takes the sensory experience of the work of art for granted and proceeds from there. This cannot be taken for granted, now. . . . Ours is a culture based on excess, on overproduction; the result is a steady loss of sharpness in our sensory experience. . . . The aim of all commentary on art now should be to make works of art—and, by analogy, our own experience—more, rather than less, real to us. The function of criticism should be to show how it is what it is, even that it is what it is, rather than to show what it means. In place of a hermeneutics we need an erotics of art." *Against Interpretation* provoked as much controversy as several of the essays had when first published. Typifying the contrasting critical responses, Charles Samuels, reviewing the book in the *Nation* (February 21, 1966), characterized Miss Sontag's stress on sensual immediacy over meaning as an attempt "to lobotomize art," and Albert Goldman in *Vogue* (April 1, 1966) called it "the most forceful and illuminating statement of the avant-garde aesthetic of the sixties." The book was nominated for a National Book Award.

Miss Sontag's second novel, *Death Kit* (Farrar, Straus, & Giroux, 1967), is, like her first, concerned with the relation between dream and reality. In it, Diddy, an alienated zombie-like businessman, believes that he bludgeoned to death an innocent railroad workman while his train was halted in a darkened tunnel, but Hester, a blind girl with sharp ears sitting near him, testifies that he never left his seat. Eliot Fremont-Smith, reviewing the novel in the New York *Times* (August 18, 1967), complained that it "skips, shuffles, and snoozes," but Robert Sklar in the *Reporter* (October 5, 1967) pointed out: "One can feel certain that this is precisely the kind of novel Susan Sontag wanted it to be. Miss Sontag has astonishingly and triumphantly (from her own point of view) written a work of fiction that vindicates her most controversial critical themes: *Death Kit* deliberately defies interpretation."

Since adolescence, Miss Sontag has been a partisan of the independent political left—including, in recent years, the movement against the war in Vietnam—but she kept politics out of her writing until she visited North Vietnam for two weeks in 1968. The journal of her experiences and observations there became the basis for "Trip To Hanoi," an essay published in *Esquire* (December 1968) and issued as a Noonday Press paperback in 1969. "Trip to Hanoi" again appeared in *Styles of Radical Will* (Farrar, Straus & Giroux, 1969), along with seven other essays, including "The Aesthetics of Silence," about the non-communicative quality, or intentional emptiness, in the works of Cage, Bergman, Beckett, Warhol, and others, and "The Pornographic Imagination," in which she argues that pornography is a valid literary genre and that such works as *The Story of O* and *The Image* should be approached as works of erotic value within that genre.

Reviewing *Styles of Radical Will* in the *Saturday Review* (May 3, 1969), Emile Capouya wrote: "One of Miss Sontag's most important tenets has been that art and morality have no common ground. . . . It should be remarked that the rigor of Miss Sontag's ideas has always been oddly and hearteningly modified by lapses—theoretically inexplicable—into sense and taste. . . . She really has given hints of being a quite old-fashioned young woman whose mind and emotions are actually in contact. So I suppose I need not have been quite so stunned as I was by the last essay in this volume, 'Trip to Hanoi.' . . . [Miss Sontag] invites us to re-imagine the America once conceived by the Founding Fathers and now abandoned by the Americans, a land of permanent revolution in the interests of a humane polity. Miss Sontag concludes on her own account that she must reinvent the idea of patriotism, which means rededication to radical political and social activity. . . . It is a tribute to Miss Sontag's serious nature that she was susceptible to the lesson the Vietnamese people were capable of teaching."

A movie buff from childhood, Miss Sontag considers the cinema "the most alive, the most exciting, the most important of all art forms." She was a member of the jury at the 1967 Venice Film Festival, helped to select films for the 1967 New York Film Festival, and wrote the screenplay for and directed the Swedish film *Duet for Cannibals*, which was shown at the 1969 New York Film Festival. The film, released in the United States by Grove Press in 1969, explores the confrontation of the generations. Pauline Kael described *Duet for Cannibals* in the *New Yorker* (November 1, 1969) as "one more sealed-off-sex-games-and-guess-what's-real movie." She went on to say that Miss Sontag "has never had much dramatic sense—it's hard to think of an American writer with *less* dramatic sense—and she certainly doesn't get a lot of drama going here." She is much in demand as a lecturer and television panelist, but she keeps her public appearances to a minimum because they take her from her work and because she is wary of "exploitations of one's personality." Her honors include the *Mademoiselle* magazine Merit Award (1964), a Merrill Foundation grant (1965), the George Polk Memorial Award, and a Guggenheim fellowship (both 1966).

Susan Sontag lives with her son David, born in 1952, in a book-filled penthouse apartment—overlooking the Hudson River on Riverside Drive in New York City—which James Toback in *Esquire* (July 1968) has described as having a spirit "redolent of monasteries." John Gruen wrote of Miss Sontag in the *World Journal Tribune* (January 1, 1967): "Her looks suggest an awkward beauty. She is tall, though not willowy. She is athletic, though hardly in the muscular gym-major vein. Her hair is jet-black. The dark-brown eyes do not so much observe, as discern. The mouth . . . hints at sensuality. She laughs and smiles readily. Her speaking voice is low—and what she says is usually measured by intelligent forethought."

After interviewing her, Mike McGrady wrote in *Newsday* (December 2, 1967): "Though one wouldn't describe her as pretty, she is beautiful—and this without the use of makeup or lipstick. Miss Sontag's world, the world of the intellectual, is not normally associated with beauty. It is perhaps her presence in such normally arid surroundings that explains the existence of what some call a Susan Sontag cult." Miss Sontag speaks five languages and spends four months of each year in Europe.

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Contemporary Authors vol 19-20 (1968)

SPOCK, BENJAMIN (McLANE)

May 2, 1903- Physician; author; peace movement leader
Address: c/o Meredith Press, 250 Park Ave., New York 10017

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1956.

The world's most renowned pediatrician is Dr. Benjamin Spock, author of the bestselling *Baby and Child Care*, the vade mecum of American parents for two generations. Prominent in the peace movement since 1962, Dr. Spock retired as supervising pediatrician of Western Reserve University's Family Clinic in 1967 to devote all of his energies to the campaign against the war in Vietnam. "What," he explained on one occasion, "is the use of physicians like myself trying to help parents to bring up children healthy and happy, to have them killed in such numbers for a cause that is ignoble?" The occasion was his trial in Boston in 1968 for "conspiracy" to foment resistance to military conscription. With three others, he was found guilty, but the conviction was overturned by a Court of Appeals in 1969.

Echoing a reaction widespread in the legal profession, law professor Alan Dershowitz of Harvard University called the trial of Dr. Spock "a national disgrace." Writing in the New York *Times Book Review* (September 14, 1969), Dershowitz said: "The government lost its case, but unfortunately for all Americans it seems to have accomplished its sinister purpose. . . . Not everybody will be frightened away from organized opposition to governmental policies. . . . But a great many people of good will who might have joined hands in entirely legitimate ways will be frightened away by the spectre of a political trial that no defendant can ever win—even if he secures a reversal."

Benjamin McLane Spock is the descendant of Dutch immigrants named Spaak who changed their name after settling in the Hudson River Valley. The oldest of six children—two boys and four girls—Spock was born in New Haven, Connecticut on May 2, 1903 to Benjamin Ives Spock, a corporation lawyer who was general counsel for the New Haven Railroad, and Mildred Louise (Stoughton) Spock. His parents were, by his own description, "devoted" but "stern" promulgators of a strict puritanical code. Relating his antiwar commitment to the conscience formed in him in childhood, the pediatrician told Lisa Hammel in an interview for *Coronet* (March 1969) that he "tried hard to rebel, to be pleasure-seeking," but "ended up finding just the kind of stern moral issue my parents would have approved of."

Spock was educated at the Hamden Hall Country Day School in Hamden, Connecticut through the tenth grade, and he did his last two years of college prep at Phillips Academy in Andover, Massachusetts. At Yale University he was a member of Scroll and Key and an oarsman on the university crew that won in the 1924 Olympics in Paris. As an undergradute he aspired to become an architect, but he changed his mind during a summer that he spent as a counselor in a camp run by the Newington Crippled Children's Home near Hartford. "I watched the orthopedic surgeon working with the children who had had polio," he recalled in an interview with Robert K. Massie for the *Saturday Evening Post* (May 7, 1966). "I realized how much he was helping them and I decided that I wanted to be a doctor."

After taking his B.A. degree, in 1925, Spock studied medicine at the Yale Medical School and at the Columbia University College of Physicians and Surgeons, taking his M.D. degree at the latter in 1929. Following his internship at Presbyterian Hospital in New York City, he completed residencies in pediatrics at the New York Nursery and Child's Hospital (1931-32) and in psychiatry at New York Hospital (1932-33). In his spare time he also trained for six years at the New York Psychoanalytic Institute.

For more than a decade, beginning in 1933, Dr. Spock engaged in the private practice of pediatrics in New York City. During the same period he taught pediatrics at the Cornell University Medical College and served as assistant attending pediatrician at New York Hospital and as consultant in pediatric psychiatry to the New York City Department of Health and the Institute on Personality Development.

"One of my faults as a pediatrician," Spock has said, as quoted in the New York *Times* (July 11, 1968), "has always been that I whoop it up too much with children." His "fault" won him a large and loyal clientele early in his practice. Judith Ramsey in *Coronet* (January 1966) quoted Dr. Milton Levine's memory of the young Dr. Spock: "I used to hear parents and even doctors talk about him as 'the man with the gentle face and eyes.' He welcomed house calls . . . [because they] gave him the opportunity to be in the environment of the whole family situation." The mother of one of the pediatrician's patients gave Miss Ramsey an instance of Spock's ingenuity in putting children at their ease: "In his office, in addition to all kinds of toys, he had a gadget constructed so that the child had to climb up a small flight of steps and through a trap door to reach the examining table." For two years beginning in 1944 Spock was a psychiatrist in the Medical Corps of the United States Naval Reserve, serving in naval hospitals in New York and California. He was discharged with the rank of lieutenant commander in 1946.

During his two years in the Navy, Spock spent his evenings writing the handbook for parents that was to make him famous. At that time the standard American baby-care book was still Dr. John B. Watson's *Psychological Care of Infant and Child* (1928), which tended to foster fear and rigidity in the parental approach to children. Characteristic of Watson's admonitions to parents were the following: "Never, never kiss your child. Never hold it on your lap. Never rock its carriage."

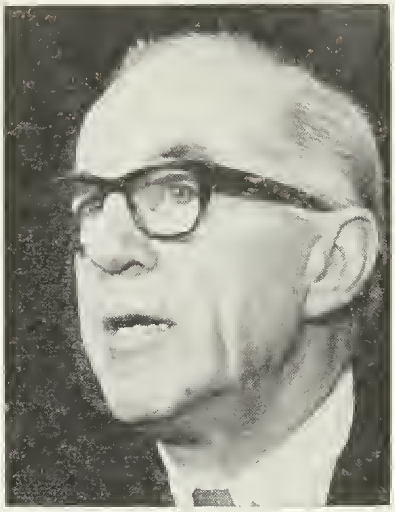
"I wanted to be supportive of parents rather than to scold them," Spock has said of his motivation in writing *Baby and Child Care*. "Instead of just telling a parent what to do, I usually tried to explain what children are like at different stages of development, what their drives are, so that the parent would know what to expect and could act on his own knowledge. The book set out very deliberately so counteract some of the rigidities of pediatric tradition, particularly in infant feeding. It emphasized the importance of the great differences between individual babies, of the need for flexibility and of the lack of necessity to worry constantly about spoiling." The tone of the book was set by its opening words: "You know more than you think you do."

The manuscript was typed by Spock's wife from his longhand and dictation, and Spock himself indexed the work instead of turning the task over to a professional, as his publishers wanted him to do. "I knew that I would have a better notion of what words mothers would look for in an index," he has said. His instinct was right, for the index, containing 1,500 entries, from "abscess" to "Zwieback," proved to be one of the features of the book most helpful to harried mothers.

On its publication by Duell, Sloan, and Pearce in 1946, *The Common Sense Book of Baby and Child Care* (the original title) won praise from reviewers for its readability and kindly good sense. "Dr. Spock's book touches on practically every question likely to occur to parents from the time they expect a baby to the time they begin to worry about his or her . . . progress in school . . . ," Catherine Mackenzie observed in the New York *Times* (July 14, 1946). "Writing in the easy, informal vein characteristic of his platform talks, he hews to his line of reassurance." Because the reassurance was misinterpreted as over-permissiveness in some quarters, Spock took pains to clarify his position. In later, revised editions of *Baby and Child Care* he defined the limits of permissiveness, warning parents not to apply the principle of demand feeding to all aspects of a child's life and pointing out that parents have a right to politeness and respect from their children and that children—even rebellious adolescents—need firm parental standards to relate to.

In 1947 Dr. Spock moved from New York to Minnesota, to teach psychiatry at the University of Minnesota in Minneapolis and serve as a psychiatric consultant to the Mayo Clinic in Rochester. He was professor of child development at the University of Pittsburgh from 1951 to 1955, when he joined the faculty of Western Reserve University in Cleveland as professor of child development. Spock remained at Western Reserve, as a teacher and as supervising pediatrician in the university's Family Clinic, until his retirement twelve years later. He wrote a column for the *Ladies Home Journal* from 1954 until 1963, when he transferred the column to *Redbook* magazine.

Politically, Spock was originally a Republican, in tepid emulation of his ultraconservative father. In the 1930's he became a partisan of President Franklin D. Roosevelt's New Deal, and he remained a liberal Democrat for three decades thereafter. But politics was only of peripheral interest to him. "During the whole long postwar, cold-war period . . . ," Jessica Mitford wrote in *The Trial of Dr. Spock* (1969), "when he thought of world affairs at all, he uncritically accepted official American doctrine. Thus he saw the Korean conflict 'as a necessary repelling of aggression. . . .' Lately he has somewhat revised his opinions of Korea, and of the American role there as policeman. . . . During the Eisenhower Administration [when he was a Stevenson Democrat] he did not dispute the President's view that domestic economies were needed in favor of more spending on armaments." In the 1960 Presidential campaign Spock publicly supported John F. Kennedy by endorsing Kennedy's proposal for Medicare, a federal program of medical care for the aged.


DR. BENJAMIN SPOCK

The occasion of what Dr. Spock has called his "conversion" to the cause of world peace was the resumption of nuclear testing in the atmosphere by the United States, announced by President Kennedy in March 1962. "Kennedy said the United States had to resume testing to stay ahead," Spock later explained. "And obviously you can't stop testing if you're behind. It seemed clear that the buildup would continue until there was a nuclear war or a nuclear accident." Homer Jack, the executive director of the National Committee for a Sane Nuclear Policy (SANE), had been asking Spock to lend his prestige to SANE's efforts to awaken middle-class America to the nuclear peril, and now Spock finally agreed, joining the organization's national board.

The American public's first glimpse of Spock's new commitment was a full-page advertisement, titled "Dr. Spock Is Worried," appearing in the New York *Times* on April 16, 1962. Prepared gratis for SANE by the firm of Doyle, Dane, and Bernbach and written by Spock himself, the ad warned of the radioactive contamination of milk and other food from nuclear testing and the effect of such contamination on the growing bodies of children. In the autumn of 1963 Spock and Stuart Hughes, a teacher of history at Harvard University, were elected cochairmen of SANE.

Because President Lyndon B. Johnson took a peace posture against Republican Presidential contender Barry Goldwater in 1964, Spock campaigned vigorously for Johnson. When the President massively escalated United States military operations in Vietnam, beginning in February 1965, Spock felt "betrayed and outraged." In a succession of letters to the White House, he pleaded with the President to honor his campaign promises regarding the war. When the letters proved futile, the pediatrician joined other war protesters in street demonstrations.

At first, Spock told Jessica Mitford, he found demonstrating "*excruciatingly* embarrassing, like one of those bad dreams where suddenly you are downtown without any clothes on." But, as Miss Mitford noted, "his militancy grew with that of the peace movement around him." He became a familiar figure—conspicuous by his height, his dignified bearing, and his conservative dress—at the head of ragtag armies of antiwar protesters, such as those rallied in Washington and New York in 1967 by the motley coalition called the National Mobilization Committee to End the War in Vietnam.

Among the forty groups that made up the National Mobilization Committee were some extremely radical left-wing organizations. Many prominent liberals feared to take part in the committee's activities, lest their reputations be tainted by association with those whom they judged to be egregious radicals. Spock was immune to such fear, partly because, as he explained on one occasion, he has "always believed in leaning in the direction of recruiting more militant people into the peace movement rather than worrying over scaring off the timid ones." When the National Conference for a New Politics, an uneasy amalgam of diverse black militant, peace, and other New Left groups, met in convention in Chicago in August 1967, Spock and Carlos Russell—a black leader—were elected co-chairmen of the conference. The majority of the other board members of SANE were disturbed by what one of them called Spock's "ecumenical promiscuity." Without abandoning his membership in the organization, Spock resigned as co-chairman of SANE on October 2, 1967.

Spock's antiwar activity included participation in the anti-draft movement, which offers support to those young men whose consciences prohibit them from serving in the armed forces, at least as long as the American military expedition in Vietnam continues. He was in the delegation that delivered 992 turned-in draft cards to the Department of Justice in Washington, D.C. in October 1967 with Allen Ginsberg and others; he was arrested for crossing a police line in a civil-disobedience action at the armed forces induction center on Whitehall Street in Manhattan in December 1967; and he lent his name to such documents as the nationally distributed circular "A Call to Resist Illegitimate Authority."

Embarrassed by the growing numbers of young men throughout the United States who refused to obey the Selective Service Act, the Johnson administration in late 1967 created a special unit within the Department of Justice to handle the problem. Because of its size, heterogeneity, and loose organization, the draft resistance movement could not feasibly be checked by punishing all who were known to be involved in it. Instead, the Department of Justice selected as exemplars five men—virtual strangers to one another—and charged them with conspiracy to aid and abet violation of the Selective Service Act. The five were Dr. Spock, William Sloane Coffin Jr., chaplain of Yale University, former White House disarmament aide Marcus Raskin, author Mitchell Goodman, and Harvard graduate student William Ferber.

The five defendants were indicted in Boston in January 1968 and tried in District Court there under eighty-five-year-old Judge Francis Ford in May and June 1968. On June 14, 1968 all but Raskin were found guilty as charged, and sentences of two years in prison were handed down a month later, on July 10, 1968. Spock and Coffin were, in addition, fined $5,000 each. After the sentencing, Spock called a news conference at which he said: "There is no shred of legality or constitutionality to this war; it violates the United Nations Charter, the Geneva Accords, and the United States' promise to obey the laws of international conduct. It is totally, abominably illegal. . . . I intend to go on working against the war."

Execution of the sentences was waived pending appeal, and on July 11, 1969 the United States Court of Appeals for the First Circuit reversed the convictions, on the ground that Judge Ford had improperly instructed the jury and thereby deprived the defendants of a fair trial. The Court of Appeals ordered the cases against Goodman and Coffin retried, but it freed Spock and Ferber from further prosecution. "I would guess that the Justice Department received this decision with some relief," John Barkham commented in the New York *Post* (September 9, 1969). "The thought of sending the grandfatherly Dr. Spock to prison for two years would have stirred up a major national reaction that at the very least would have been embarrassing and at the worst explosive."

The latest revision of *Baby and Child Care* was published in 1969, in hardcover by Meredith Press and in paperback by the Pocket Books Division of Simon and Schuster. In the twenty-three years since its initial publication, the easy-to-understand handbook has sold some 22,000,000 copies, more than any other original title ever published in the United States, and it has been translated into twenty-nine languages. A Russian edition is being prepared for publication in the Soviet Union in 1970. Spock's involvement in the peace movement has lost him some readers, but not a significant number.

Dr. Spock's magazine columns have been collected in *Dr. Spock Talks with Mothers* (Houghton, 1961), and *Problems of Parents* (Houghton, 1962). In collaboration with others Spock has written *A Baby's First Year* (Duell, 1954), *Feeding Your Baby and Child* (Duell, 1955), *Caring for Your Disabled Child* (Macmillan, 1965), and *Dr. Spock on Vietnam* (Dell, 1968). Caedmon records issued the LP *Dr. Spock Talks to New Mothers* in 1967.

Benjamin Spock and Jane Davenport Cheney, a silk heiress, were married on June 25, 1927. They have two sons—Michael, the director of the Boston Children's Museum, and John, an architect—and several grandchildren. Mrs. Spock has said that her husband was at first "a little stricter than I was" in raising the children, but later became "a little more permissive." According to Michael, his father's peace agitation has made him a little less of a perfectionist, and "more aware of the relativity of life." But Spock himself has observed that the moral standard that he applies to life in all its aspects, from sex to war, is still basically one that many young people would consider "old-fashioned." With a "mock groan," Spock told Daniel Lang of the *New Yorker* (September 7, 1968) that his "awful conscience" was raising havoc with what he had hoped would be a peaceful retirement.

The lanky pediatrician is six feet four inches tall and weighs 186 pounds. His strong, craggy face breaks easily into a gentle smile, and he frequently punctuates his sentences with a resonant laugh that is at times, perhaps, a means of conquering embarrassment or self-consciousness. "I was always shy but determined, straight to the point—and still am," Spock told Catherine Breslin of *Maclean's* (April 1968). In manner he is warm, calm and jaunty, reflecting his optimistic temperament. Speaking with a Yankee twang, he gives almost three beats to each syllable—"the expert teacher's device," as Geron Zimmerman pointed out in *Look* (February 20, 1968). Because his large-boned frame is difficult to fit, his suits are custom made, and because his neck is extraordinarily long he wears shirts with higher than average collars. A meticulous dresser, he always wears a vest and watch chain (without watch).

For recreation and exercise Spock figure skates on an indoor ice rink several times a week, and he is an excellent ballroom dancer. Summers, he sails with his wife in their thirty-five-foot sloop *Turtle* off the coasts of New England and the British Virgin Islands, where he has purchased a piece of land. Since 1967 the Spocks have been living in a two-and-a-half room apartment on Lexington Avenue in the Yorkville section of Manhattan. There Spock does his writing, sitting at a drafting table on a long-legged stool and using a ball-point pen. Finding writing "painful," he does it slowly.

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SULLIVAN, LEON H(OWARD)

Oct. 16, 1922- Baptist Clergyman; civil rights leader; organization official
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With the motto "We help ourselves," the Rev. Leon H. Sullivan launched in the Negro ghetto of North Philadelphia in 1964 his Opportunities Industrialization Center, a job-training agency for the unemployed and underemployed that has inspired similar self-help centers in seventy-five poor black communities across the United States. Sullivan is also the moving spirit behind Zion Investment Associates, a pioneering venture in black capitalism in which the shareholders are 650 members of the congregation of the Zion Baptist Church in North Philadelphia, where Sullivan has been pastor since 1950. The most impressive of the projects in bootstrap Negro entrepreneurship made possible by Zion Investment financing is Progress Aerospace Enterprises, Inc., an aerospace parts manufacturing company.

REV. LEON H. SULLIVAN

Referring to an economic boycott, led by Sullivan, that crushed racist hiring and promotion policies in a score of Philadelphia companies in the early 1960's, Bernard McCormick wrote in the *Sign* (February 1968): "Six years ago Sullivan was labeled a dangerous radical for stirring up colored people against the business establishment. But that was before Stokely Carmichael and H. Rap Brown . . . before Watts and Harlem and North Philadelphia, before Rochester, Newark, Cambridge, Cleveland, and Detroit. Today, Leon Sullivan is . . . the most honored civil rights spokesman in Philadelphia. . . . He has been visited and eulogized by the President and the Vice-President. He is a hero to advocates of Negro uplift. . . . It takes a big man to be able to keep his cool when he is being rudely pivoted from the role of civic enemy to public hero number one."

Leon Howard Sullivan was born into a broken home in what he has called "a dirt alley" in Charleston, West Virginia on October 16, 1922. As a highly endowed boy, both physically and mentally, growing up in a severely limited environment, Sullivan poured his after-school energies into religion and sports. At the remarkably early age of seventeen he was ordained a Baptist minister, and shortly afterward he entered West Virginia State College on an athletic scholarship. He played basketball and football at West Virginia State until he suffered a serious knee injury, and after losing his athletic scholarship he financed his education by working nights in a steel mill.

Adam Clayton Powell, the United States Representative who is also pastor of the Abyssinia

Baptist Church in Harlem, New York City, met Sullivan during a visit to West Virginia in 1942 and was deeply impressed by him. "He had a very winsome personality," Powell later recalled, "and the number one thing about him was his integrity. I wanted to make him a preacher—a man who wouldn't be afraid of crowds." At Powell's suggestion, Sullivan moved to New York City to study theology at Union Theological Seminary and sociology at Columbia University. While studying he served as an assistant at Powell's church, and completing his studies he became pastor of the First Baptist Church in South Orange, New Jersey. During his tenure at the First Baptist Church he was elected president of the South Orange Council of Churches.

In 1950 Sullivan left South Orange to accept the post of pastor at the Zion Baptist Church, located in the midst of a North Philadelphia slum where juvenile delinquency was rampant. Early in his pastorate he set up parish youth programs to counter delinquency, and he and other ministers established an effective city-wide organization for ending gang wars. In 1955 the United States Junior Chamber of Commerce selected Sullivan as its outstanding young man in Philadelphia and as one of its ten outstanding young men in the United States.

In working with Negro juvenile delinquents, Sullivan saw that in most cases the delinquency was causally related to joblessness, and by the late 1950's he was acutely aware that the economic despair of lower-class black young people was growing worse. At that time the technological revolution in industry was still barely perceptible to the average American, but in the large Northern cities the unskilled Negro labor force, traditionally "the last hired and the first fired," was beginning to feel its pinch, for two reasons: automation was most directly affecting jobs at the bottom of the economic ladder, and there the competition for work was already being swelled by migrations of unskilled Negro laborers from the South. As he noted at the time, Sullivan could see within his own parish "the manpower waste and dislocation of the labor force . . . in its most acute forms."

Sullivan quietly began approaching other Negro ministers in Philadelphia with a strategy for expanding job opportunities for black people in the city. The strategy was a "selective patronage campaign," actually an economic boycott, of companies deemed unfair to Negroes in hiring and promotion policies. Four hundred Negro ministers joined Sullivan in the campaign, passing along to their parishioners the exhortation, "Don't buy where you can't work." Aimed at some twenty companies, one at a time, the boycott hit its stride in 1961, opening up almost overnight an estimated 3,000 new jobs to Negroes in the Philadelphia area.

With the success of the boycott, Sullivan realized the futility of opening jobs for people unprepared to fill them. He and his assistant at Zion Baptist Church, the Rev. Thomas J. Ritter, with the encouragement of the Philadelphia Chamber of Commerce, set about marshalling support for a pre-job training program for "non-whites who are handicapped by having to struggle below their potential and are hence economically disabled." The Philco Corporation, Pennsalt Chemicals, the International Ladies Garment Workers Union, the Missiles Division of the General Electric Corporation, and other companies and organizations responded generously, with donations of money, equipment and technical aid and assurances of cooperation in whatever apprenticeship program Sullivan set up. The city donated an abandoned police station at Nineteenth and Oxford Streets in North Philadelphia, and the building was rehabilitated and transformed into the Opportunities Industrialization Center. A staff was hired with money provided in a grant from the Philadelphia Council for Economic Advancement, an agency financed by the Ford Foundation.

The center opened in January 1964, offering courses in electronics, power sewing, drafting, cabinet making, and restaurant practices. During the five years following, seven branches—one occupying a six-story building—were opened, with facilities for training in commercial cooking, welding, department store sales, dry cleaning, and laundry work. Over that period the center and its branches trained 6,000 people and placed 5,000 of them in jobs. Financial support from private sources during the five-year period totaled $4,000,000. The federal government contributed $15,000,000, and three federal agencies financed the foundation of autonomous Opportunities Industrialization Centers in seventy-five other cities across the United States.

Another venture of Sullivan's that is likely to generate emulation is his venture in black capitalism, Zion Investment Associates, Inc. He founded the investment in 1962 and sold shares to 650 members of his congregation according to what he called a "10-36" plan, meaning payments of $10 a week for 36 weeks. Thus far the company has financed four major projects in Philadelphia: Zion Gardens, a moderate-income apartment complex; Progress Plaza, the first shopping center in the United States to be owned and operated by Negroes; the Progress Garment Manufacturing Company; and Progress Aerospace Enterprises, Inc. The aerospace subcontracting company was founded in May 1968 on the strength of $2,575,000 worth of contracts from General Electric and a $500,000 grant from the United States Department of Labor, in conjunction with the National Alliance of Businessmen, for the training of 100 hard-core unemployed persons as aerospace technicians.

"It's attitude we stress," Sullivan has said of his work. "The Negro has got to get his head up and believe in himself. He must also get the chip off his shoulder." Thomas B. McCabe, the board chairman of the Scott Paper Company and a member of the national advisory council of the Opportunities Industrialization Centers, has observed of Sullivan: "He teaches people skills and imparts a pride of citizenship and self-reliance, which no public institution can do."

The sermons that Sullivan delivers at Zion Baptist Church are short, punchy orations so popular that closed circuit television is used to carry them to the overflow crowds. Since his arrival, the congregation of the church has grown from 600 to 5,000, the largest in Philadelphia. The activities of the church include a day care center, a credit union, a community center, an employment agency, literacy classes, athletic teams, a family counseling service, and a home for the aged. The minister's honors include the Edwin T. Dahlberg Peace Award (1968), the William Penn Award (1967), the Philadelphia Bok Award (1966), the Russwurm Award (1963), the Freedom Foundation Award (1960), the Afro-American Achievement Award (1956), and ten honorary degrees. In 1963 he was cited by *Life* magazine as one of the 100 outstanding young adults in the United States.

Leon H. Sullivan and his wife, the former Grace Banks of Philadelphia, have three children, Howard, Julie, and Hope. Sullivan is a six-foot, 230-pound giant of a man with a genial ebullient disposition who relishes the creation and delivery of such slogans as "Integration without preparation is frustration." Bernard McCormick in his *Sign* article described the minister thus: "He still suggests the good athlete he used to be. He is a beige-skinned man. His eyes are green and moist, and when he stands he holds his head at a peculiar angle. He is soft-spoken and patient, patient, patient. For a man who speaks as if the whole future of the world were carefully plotted in his brain, he manages to inject a note of disarming inquisitiveness in his bearing, as if he were a little confused about exactly what intersection he stands at. He is not a man who overwhelms you with his humility . . . and yet . . . when he says . . . that he seeks nothing for himself except the satisfaction of helping his people, you are inclined to believe him."

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SUNAY, CEVDET (sōōn-ī′ jəv-det′)

Feb. 10, 1900- President of Turkey
Address: b. Office of the President, Ankara, Turkey

By the decree of Kemal Atatürk, the father of the Turkish republic, the military plays the role of nonpartisan arbiter and watchdog over Turkey's evolving democracy. In keeping with that tradition, on March 28, 1966 Cevdet Sunay, Turkish chief of staff, was elected the country's fifth president. He succeeded President Cemal Gürsel, who had put Turkey back on a democratic and financially sound road after leading a military coup in 1960 against the authoritarian government of Adnan Menderes. The election of Sunay, an esteemed military officer, was interpreted as a guarantee that, at least for the near future, Turkey's system of parliamentary democracy and her pro-Western foreign policy would be ensured. The office of president has become largely ceremonial in recent years, but Sunay, because of his backing by the senior military officers, wields enormous power at a time when the country is divided into violent factions both within and outside its political system.

CEVDET SUNAY

Cevdet Sunay was born to Sabri Efendi and his wife, Hatice Muhammedoglu, on February 10, 1900 at Trabzon (ancient Trebizond) on the Black Sea coast in Turkey. Since his father was a Moslem army chaplain, Sunay grew up in a military atmosphere. While he was still a child, the family moved to Erzurum, the historic old fortress of the Middle East. He prepared for his long military career at the Kuleli Military High School and Military Academy in Istanbul, and upon his graduation at the age of seventeen, he joined the army as a second lieutenant.

With World War I in progress, the Turkish army desperately needed junior officers. After a crash training program the young soldier was sent to fight British and Arab armies then forcing Turkish troops out of the Ottoman provinces in Palestine. He was awarded Turkish and German decorations for his bravery in the battles of Jerusalem and promoted to lieutenant on the battlefield. Later, when he was wounded for the second time, he was taken prisoner by the British, who held him captive in Egypt until the end of the war in 1918. Sunay's father, a prisoner of war in another camp, is said to have obtained a transfer to his son's camp in exchange for a valuable stamp collection.

World War I brought Turkey's defeat and with it the collapse of the Ottoman Empire and the rise of the Turkish nationalist movement under Kemal Atatürk. Upon repatriation, Sunay joined Atatürk's forces and fought against French invaders in southeast Turkey, and when fighting ended on the southern front, he saw action against the Greeks on the western front. He took part in battles leading to the final victory, including the famous battle of Sakayra, where Atatürk routed the Greek armies in front of Ankara in 1921. The following year he received a citation for bravery and outstanding service in the conquest of Izmir (Smyrna) from the Greeks, and for his overall service in the War of Liberation, he was awarded the Medal of Independence.

Once Turkey's boundaries had been secured and the country declared a republic, Sunay entered the War College in Istanbul to complete his education.

He graduated in 1930 with the rank of staff captain. In contrast to his harsh and abrupt introduction to military life, the next three decades passed routinely as he rose steadily through the military ranks. Between 1930 and 1942 he served as a battery commander and a staff officer in different units in all parts of Turkey. In 1942 he was named instructor of tactics at the War College in Istanbul, where during the next five years he wrote several books on his subject. He was appointed commander of the Artillery Regiment in 1947 and the following year commander of the First Turkish Armored Brigade, organized with equipment supplied by the United States under the Truman Doctrine, which was designed to provide aid to Turkey and Greece as a discouragement to Soviet encroachment. He was made brigadier general in 1949, and while advancing gradually to the rank of full general, attained in 1959, he took on increasingly more important posts in the army. From 1950 to 1958 he served as chief of operations of the general staff and from August 1958 to May 1960 as deputy chief of the general staff.

Sunay has the reputation of being a cautious man who avoids the limelight at times and prefers compromise where possible to military action. In 1960 several junior officers reportedly tried to persuade him to organize a coup against the government of Premier Adnan Menderes, but he declined the leadership. In view of his refusal, on May 27, 1960, General Cemal Gürsel and his Committee for National Unity, in a nearly bloodless and a popular coup, took control of the country from Menderes, who was subsequently executed. The military government dissolved the Grand National Assembly, suspended political activities, reestablished the separation of state and religion, allowed the press to publish freely, and set about to resolve the Turkish financial crisis caused by Menderes' overambitious development programs. Gürsel took over the presidency himself and brought in former President Ismet Inönü as premier to help put Turkey back on a solid footing.

Although Sunay did not take part in the coup, he was made chief of land forces and in August 1961, after a purge of generals and admirals, was made chief of staff, the highest post in the Turkish armed forces. On January 12, 1961 party activities were legally resumed, and in October the army, true to its promise, returned administration of the government, led by Ismet Inönü, to civilian control. As chief of staff Sunay played the role of a sort of *éminence grise* to Inönü and became close friends with Gürsel.

For the next six years Sunay continued to stay mainly in the background, exercising moderate influence over the series of coalition governments that Inönü managed to form. During those years extremist left and right factions began to emerge on the Turkish political scene. In 1962 and 1963 leftist junior officers attempted two coups, each put down when Sunay kept the army loyal to the Gürsel-Inönü government. As befitted his cautious nature, however, according to the New York *Times* (October 30, 1968), Sunay left it to another general actually to quell the rebellions.

The extreme left, in the form of the small but highly vocal Labor party, favors friendship with the Soviet Union, the dismantling of NATO bases in Turkey, and a Marxist economic program. Some observers believe that the leftist officer group in the army represents the real long-range potential danger to Turkey's political stability. The extreme right also draws some support from military circles. Like the extreme left, it is fiercely nationalistic, but differs vehemently from the left in its hostility toward the Soviet Union. The right-wing Republican Peasants' Nation party plays on rural opposition to Atatürk's secular reform and the desire for a religious revival. Sporadic anti-American demonstrations broke out after the United States, in 1964, refused in unusually strong language to side with Turkey over the Cyprus issue. Disenchantment with the United States over Cyprus was aided by a slowly growing resentment in certain circles over the large American military presence in Turkey.

While extremist groups stabbed at the existing political system, a battle between the ruling People's Republican party, under Inönü, and its major opposition, the Justice party, was being waged within the establishment itself. The Justice party, headed by Suleyman Demirel, was voted into power in October 1965, several months after he had led the opposition that defeated Inönü's budget in the Grand National Assembly, thereby forcing Inönü to resign. Premier Demirel gained control of the machinery of government as well by dismissing scores of top bureaucrats. The Justice party, considered the heir to Menderes' discredited Democratic party, absorbed many former Democratic party leaders, some of whom clamored for revenge against the army for having overthrown Menderes' party. Demirel, however, eager to win approval of the army, quieted those voices and pursued a moderate pro-Western foreign policy and progressive domestic development programs. As successor to the Democratic party, the Justice party gained the masses of peasant voters attracted to the Democratic party during Menderes' illegal back-to-Moslem campaign in 1959.

The change of premier did not affect the tenure of the president, but in 1966 Gürsel suffered a series of crippling strokes and was declared incapable of fulfilling his presidential duties. Five of the political parties in the Grand National Assembly agreed on General Sunay as Gürsel's successor. Sunay resigned his military post and received a nomination to the Senate by acting President Sezai Atasagun—two parliamentary steps necessary to his assuming the seven-year presidency. Two weeks later, on March 28, 1966, he was overwhelmingly elected, winning 461 of the 532 Grand National Assembly votes. His acceptance of the office of president was interpreted in the press as signaling the army's backing of Demirel's government, made up of Justice party members who had long been out of favor.

As one of his first important acts as head of state, in December 1966 Sunay received a Russian trade delegation, headed by Premier Aleksei N. Kosygin. The meeting, which resulted in negotiations for a reported $200,000,000 plant and factory aid project, was an outcome of Turkey's precautious entry into relations with her eastern neighbor following the announcement of the United States policy of neutrality during the Cyprus crisis in 1964. Sunay visited, among other countries, England and France, and in April 1967 he visited the United States for the purpose of easing the tension that had arisen between the two countries over Cyprus. Washington officials assured Sunay of continuing American aid for domestic projects, to be reduced as the Turkish economy strengthens, and aid over an indefinite period for the military establishment. Sunay expressed the hope that by the end of Turkey's second Five Year Plan in 1972 no further foreign aid "on special terms" would be needed. He told President Lyndon B. Johnson that he could see "no contradiction" between Turkey's support of the North Atlantic Treaty Organization and the country's willingness to promote relations between East and West.

On the occasion of French President Charles de Gaulle's visit to Ankara in late October 1968, President Sunay took noticeable pains to reaffirm publicly Turkey's continued need of NATO. To de Gaulle's oblique suggestions that Turkey withdraw from the NATO command, Sunay replied that NATO was "necessary to safeguard the security and liberty and to maintain peace in the world." Pointing to the Russian intervention in Czechoslovakia as a discouragement to the East-West détente, Sunay added, "What happened in Czechoslovakia last August has unfortunately shown us that optimism is not yet warranted." In keeping with Turkey's emerging self-reliance, a United States radar and communications center was handed over to the Turkish army general staff on June 14, 1968. Negotiations for the transfer had been worked on for several years, and although Turkish officials called it the first step in a gradual American withdrawal, as reported in the New York *Times* (June 9, 1968), American officials said it was not connected with any phasing-out process.

In 1968 anti-American demonstrations, which were also a means of showing discontent with Demirel's moderate government, attended off-year elections for the legislature in June and resulted in bloodshed among members of the political parties. In the elections the Justice party polled just over 50 percent of the vote, compared to the Republican People's party's almost 30 percent.

After the election, in July 1968, a visit of a unit of the United States Sixth Fleet to Istanbul sparked further violent demonstrations. Rioting in several instances during July had to be suppressed by the army. Political commentators observed that if government riot squads continued unable to cope with such disturbances, the military would have to intervene to maintain order. Should intervention become necessary, furthermore, and the senior officers hesitated to act, the leftist junior officer faction might step in. Sunay, as final arbiter of his country's political life, at present maintains a delicate balance by using his considerable influence in behind-the-scenes maneuvering.

A large, serious man of even disposition, attentive to details and moderate in his living habits, Sunay well satisfies the Turkish predilection for a father figure as head of government. On August 15, 1929 Cevdet Sunay married Atifet Bakirday, the daughter of a naval officer. They have two sons, Attila, a surgeon, and Argun, a naval officer, and a daughter Aysel, the wife of an Istanbul businessman, Sadi Onel. In his younger days Sunay was an expert mountain climber, but he now contents himself with long walks. He is an avid traveler who especially enjoys visiting archaeological sites. For relaxation he also reads history and philosophy and spends some time with his dog, Kezban. Among his decorations is that of commander of the Legion of Merit of the United States.

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TARKENTON, FRAN

Feb. 3, 1940- Professional football player
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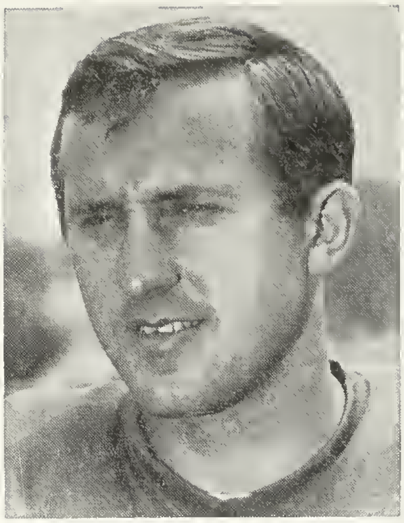
Sparked by the electric will-to-win of field leader Fran Tarkenton, the New York Giants jumped from the cellar of the National Football League's eastern division to a position within hopeful sight of the NFL pennant in 1968. Tarkenton is an unpredictable scrambler whose *ad hoc* tactics were frowned on by Coach Norm Van Brocklin of the Minnesota Vikings when Tarkenton played for that team, from 1961 until he joined the Giants in 1967. Unlike Van Brocklin, Coach Allie Sherman of the Giants has shrewdly resisted inhibiting the helter-skelter quarterback's unique style. "Allie is no advocate of the scramble as a bread-winning play," one observer has commented. "At the same time, he recognizes that in Tarkenton he has an extraordinary athlete whose sixth sense enables him to do things that Y. A. Tittle or Charley Conerly or, yes, even Unitas, would never dream of attempting. It's a high-wire act on a football field." And Coach Sherman himself has said of Tarkenton: "He moves a ball club and he puts those points up on the scoreboard, and that's all you can ask a quarterback to do." Tarkenton's career totals, excluding the 1969 season, are 1,410 passes completed (out of 2,613 attempted) for 20,222 yards and 163 touchdowns, and, on the ground, 394 rushes for 2,555 yards and twenty-one touchdowns.

Francis Asbury Tarkenton was born on February 3, 1940 in Richmond, Virginia. The son of a Methodist minister, he was named for the missionary who was prominent in establishing the Methodist Episcopal Church in the United States. When he was five his family moved to Washington, D.C., where he did his first scrambling in touch football games in narrow alleys. His fierce determination to win was manifested early, in his reaction to his older brother Dallas' flaunted superiority in childhood sports. On one occasion he chased Dallas through the streets with a butcher's knife. "When I was a kid, I had an uncontrollable temper and Dallas



FRAN TARKENTON

used to antagonize the life out of me," Tarkenton has explained. "But all of a sudden, when I held that knife, he feared it. Well, I still can't stand to lose, but I think I learned something from that experience. I didn't know it then, but I came to realize that losing my temper wouldn't get me anywhere. I think it's harder to have self-control than not to, and I work on keeping my cool."

When he was ten Tarkenton played end with the Merrick Boys Club team in Washington. But his ambition was to be a quarterback, like Sammy Baugh, who was then playing for the Washington Redskins. When his family moved to Athens, Georgia, in 1951, he became quarterback for the Athens YMCA boys' team, and later, at Athens High School, he was selected All-State quarterback. After high school, rejecting scholarship offers from several other universities, he went to the University of Georgia, in Athens, where he became an All-America quarterback. In his senior year he guided the Georgia Bulldogs to a 9-1 record and a 14-0 victory over the University of Missouri in the Orange Bowl.

From college Tarkenton hoped to go on to the Redskins, but the Washington team ignored him in the 1961 player draft. In the third round of the draft he was selected by the Minnesota Vikings, a new NFL club about to embark on its first season. Tarkenton arrived at the Minnesota training camp as second-string quarterback, backing up veteran George Shaw. In pre-season play he injured his nose, but his performance, particularly as a touchdown passer, so impressed the Minnesota Vikings' coach, Norm Van Brocklin, that he moved Tarkenton up to replace Shaw as the team's starting quarterback.

In the first game of their first season, the callow Vikings surprised football prognosticators by upsetting the Chicago Bears, 37-13. Tarkenton made what was probably the most spectacular debut by a quarterback in the history of the National Football League, completing seventeen out of twenty-three passes, four of them for touchdowns, and scoring one touchdown on the ground. The Vikings lost their next seven games and won two of their last six to finish with a record of three wins and eleven losses.

The chief weakness of the Vikings their first year out was in offensive blocking. Opposing linesmen infiltrated the protective cordon around Tarkenton with relative ease, battering him brutally in game after game. The experience only reinforced his proclivity for scrambling. When he found his pass receivers too well covered, and the opposition line almost upon him, he would abandon the "protective" pocket provided by his blockers, break out, and run for yardage.

Coach Van Brocklin was not happy with Tarkenton's scrambling. "When a quarterback is forced to run," he explained to a reporter at the time, "you have taken away his effectiveness and made him play your game. He won't beat you running. He'll beat you throwing the ball. That's what he's paid to do. . . . He should run only from sheer terror." Later he told Larry Merchant of the New York *Post* (March 8, 1967): "I tried to make him stand in there, but once we accepted what he was, we decided to live with it. The first couple of years Francis had to get out of there or get killed. And he was clever with it. But I think due to his youth and immaturity he got to thinking it was pretty cute. It was appealing and it was successful for a while."

Tarkenton went into the worst slump of his professional career in 1962, when the Vikings won only two games while losing eleven and tying one. In 1963, when the team won five and lost nine, he was, in his own estimation, "still immature." "It wasn't until the next year," he has said, "that I felt that I was beginning to be a genuine, bona fide professional quarterback, able to react properly to the pressures of the game. That's the dominating factor about pro football, the pressure, and you can't stay around if you can't handle it."

In 1963 Tarkenton ranked sixth among NFL passers. The following year, when he completed 171 (out of 306) passes for 2,506 yards and twenty-two touchdowns, he was rated the best passer in the league after Bart Starr. In the same season, the Vikings compiled eight wins, five defeats, and a tie, and in 1965 their record was 7-7. In 1966, when the team had a dismal record of 4-9-1, the relations between Tarkenton and Van Brocklin worsened. They reached the breaking point when Tarkenton was benched in favor of back-up quarterback Bob Berry in a game against the Atlanta Falcons that was seen on television by football fans in Tarkenton's home state.

On February 10, 1967 Tarkenton sent Van Brocklin a letter of resignation. When Van Brocklin himself resigned the following day, it was generally expected that Tarkenton would reconsider his own decision to leave the Minnesota team. But he did not, and on March 7 he was traded to the Giants for their first and second round draft choices of 1967 and their first round choices of the following year. Tarkenton left the Vikings with a six-year record of 293 ground carries yielding an average of 6.5 yards each and fifteen touchdowns. In the air, he completed 53.9 percent of his passes for the Vikings, and of the successful throws, 113 were for touchdowns.

The New York Giants, a formidable force in the NFL in the 1950's and early 1960's, finished in last place in the NFL's eastern division in 1966. Under the field leadership of Tarkenton, they won seven and lost seven in 1967, rising to third place in the overall league standings. Tarkenton himself compiled the best record of his career, completing 54.1 percent of his passes for 3,088 yards and twenty-nine touchdowns. In 1968 the Giants again had a win-loss tally of 7-7. Carrying the ball fifty-seven times on the ground that season, Tarkenton traveled 301 yards and scored three touchdowns. In aerial offense, he made 337 attempts and completed 182 of the passes, for 2,555 yards and twenty-one touchdowns. In 1969 the Giants won six and lost eight, finishing second in the century division of the Eastern conference. That season Tarkenton threw 409 passes, completing 220 of them, 23 for touchdowns, for an average of .538. In rushing he carried the ball 2,918 yards.

Fran Tarkenton's annual salary, previously reported to be $40,000, is now closer to $60,000. Additional income, exceeding that made on the football field, comes from his position as an executive trainee with the Coca Cola Company, from his endorsements of products, and from various business enterprises, including a forty-six-unit apartment house he owns in Atlanta. Tarkenton makes his home in Atlanta, with his wife, Elaine, and daughter, Angela, and during the football season he rents a house in Connecticut.

Off the gridiron, Tarkenton, who is reserved in manner, leads a quiet life that centers about family and church. He is a pillar of the Glen Memorial Methodist Church in Atlanta and a member of the Fellowship of Christian Athletes, a group of professionals who work with young people. "The practice of Christian principles," Tarkenton has said, "doesn't necessarily make you a square." The Giant quarterback told Jack Zanger of *Sport* magazine (October, 1968): "Football has meant everything to me, but it is not everything. It is only part of my life. My ultimate goal is to be a human being, to help other people. I've lived in my middle-class Utopia so long that I've got to center my work and my energies in areas where they'll do the most good to help other people. I am talking in the area of underprivileged people. I feel I was put here for more reasons than to throw a football." Tarkenton neither drinks alcohol nor smokes, but he avoids preaching abstinence to those who do. His favorite recreations are playing tennis, watching television, and reading historical novels.

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TORS, IVAN (LAWRENCE)

June 12, 1916- Motion picture and television producer
Address: b. Ivan Tors Films, Inc., 9229 Sunset Blvd., Suite 700, Los Angeles, Calif. 90069; Ivan Tors Studios, 12100 N.E. 16th Ave., North Miami, Fla. 33161

With a sense of mission impervious to the commercial pressures of motion picture and television production, Ivan Tors presents popular and wholesome entertainment that also dramatically argues the case for wildlife conservation, compassion for all animals, and a wide range of humanistic causes. He is often compared with Walt Disney, not so much because of the style and content of his work as because of the economic success it has achieved in the limited market of family fare. The Ivan Tors Films, Inc. reportedly grossed about $26,000,000 in 1967. Through his far-flung enterprises, in California, Florida, the Bahamas, and East Africa, he has set an unmatched record of spinning off nine television series from nine pilot feature films. In *Man and the Challenge, Sea Hunt, Flipper, Daktari, Gentle Ben, Cowboy in Africa, Jambo,* and other TV series, Tors has rejected violence and sadism for its own sake in favor of exciting exploits in science and natural science and adventurous exploration of uncommon manifestations of life.

Ivan Lawrence Tors was born on June 12, 1916 in Budapest, Hungary to Anthony Tors, a dairy chemist, and Margaret (Bohm) Tors. He grew up in Budapest with a sister, now Eva Szombathy, and a brother, Erwin Tors, who is at present treasurer of Ivan Tors Studios. In boyhood Ivan Tors acquired an interest in science that developed into a lifelong hobby. When he was seven he became fascinated with astronomy, and later, at Saint Stephens secondary school, he showed an unusual talent in mathematics. His favorite extrascholastic activity in school was playing chess. After his graduation in 1934 he entered the University of Budapest, where as a premedical student he gained some knowledge of zoology.

While at the university Tors was discovered by a leading European literary agent as a promising playwright. In 1935 his first play, *Mimi*, was produced. His later productions included *Keep Your Distance* and *Wind Without Rain.* He also worked as a newspaperman in Hungary. As the Nazi menace began to spread throughout Europe, Tors left Budapest in 1939 for New York, where he studied English for several months at Fordham University.

Like many other talented Hungarian expatriates, Tors was attracted to Hollywood. In 1941 he joined Columbia Pictures' staff of screenwriters, and he had established himself in the film capital when he was called for military duty in World War II. Entering the Army Air Forces in 1942, he served in the technical training command branch as a radio writer with the Glenn Miller band stationed at Yale University. Later, at his own request, he was transferred to the Office of Strategic Services. During training he was injured in a premature explosion and in 1945 received a medical discharge.

IVAN TORS

An Air Forces veteran involved in a gambling racket serves as the hero of the 1946 Monogram release *Below the Deadline,* for which Tors wrote the original story. On his return to Hollywood in 1945 he became a writer for Metro-Goldwyn-Mayer. He collaborated on the screenplays for MGM's *Song of Love* (1947), starring Katharine Hepburn; *In the Good Old Summertime* (1949), starring Judy Garland; *That Forsythe Woman* (1949), starring Greer Garson; and *Watch the Birdie* (1951), starring Red Skelton. He has also collaborated on the screenplays of some of the motion pictures of which he has been producer or co-producer. The first of these, *Storm Over Tibet,* a 1952 Columbia release, keynoted the theme of much of his later work—man's exploration of the little-known. He produced a number of inventive science fiction adventures for United Artists, including *The Glass Wall* (1953), *Magnetic Monster* (1953), and *Riders to the Stars* (1954).

When Tors turned his attention in the mid-1950's to supplying films for the expanding entertainment medium of television, he dedicated himself to the science fiction genre for some time. As a producer for Ziv-United Artists, from 1954 to 1961, he filmed seventy-eight episodes for *Science Fiction Theatre,* seventy-six episodes for *Ripcord,* thirty-two episodes for *Aquanauts* and thirty-six episodes for *Man and the Challenge.* The last-named series dealt with human aspects of science, the endurance of man in confrontation with the forces of nature and the machine. As in his earlier projects, Tors worked closely with scientists, sometimes volunteering himself as a subject for testing. In almost all of his programs his objective was to provide morally healthy entertainment that would also be instructive. Testifying in June 1961 before a Senate subcommittee investigating the impact of TV violence on juvenile delinquency, Tors said that he had clashed with NBC officials over the content of *Man and the Challenge* and with CBS officials over the content of *Aquanauts* because of his refusal to inject more elements of sex and crime into his stories.

Another series that Tors produced for Ziv-United Artists was the 155-episode underwater saga entitled *Sea Hunt,* starring Lloyd Bridges. The widely syndicated venture occupied prime TV time as an actively produced show for four years after it had been introduced to audiences in 1956 and a decade later was still appearing on major stations throughout the world. Tors has remarked that *Sea Hunt,* at first rejected by the networks, supported him for fifteen years: "It was the father of all my operations." During the production of that series he gained immense experience in filming supposedly dangerous fish, such as sharks and barracudas. In contradiction to his early lessons in zoology, he found that the sea denizens, unless provoked, were apparently willing to tolerate the presence of human beings. He was never once attacked by the sharks that he visited almost every day in the underwater sets.

Discovering his affinity with animals and becoming a dedicated student of animal nature, Tors originated a method of training animals called "affection training," to which much of the success of his work with animals may be attributed. During 1962 he produced for MGM a feature movie about the friendship between a boy and a playful dolphin, *Flipper,* made in the Florida Keys, the Bahamas, and the Virgin Islands. *Flipper* and its sequel, *Flipper's New Adventure* (1964), became the pilot films for the TV series *Flipper,* which ran for three years on NBC. To produce *Flipper* and other TV series, as well as feature films, Tors formed Ivan Tors Films, Inc., in early 1963. His full-length motion pictures have been released by various Hollywood companies.

With *Flipper,* Tors again complemented his affection for animals with the creation of a commercially rewarding family type of entertainment—a combination that he repeated many times. In 1963 he went to Africa to make the movie *Rhino!* (MGM), which was praised in the New York *Times* (August 27, 1964) for its "fine, off-beat animal theme and captivating, authentic African scenery." *Rhino!* and *Clarence, the Cross-Eyed Lion* (MGM, 1965) paved the way for a series about a doctor who runs a center for animal study in Africa, *Daktari,* which ran for four seasons (1965-68) on CBS-TV. As in many of Tors's programs, the characterizations and plots of the *Daktari* episodes are somewhat elementary, with animal performers often overshadowing the human beings.

An enthusiastic conservationist and wildlife researcher, Tors looks beyond the incidental encounters of man and beast to a broad consideration of the balance of nature. His *Africa—Texas Style!* (Paramount, 1967) became the pilot for his TV series starring Chuck Connors, *Cowboy in Africa,* which had its première on ABC in September 1967. Through the adventures of American cowboys in Africa, the story demonstrates the use of Texas ranch methods in capturing wild animals. His purpose, Tors has explained, is "to help save Africa—to show people how they can save their wildlife and feed their protein-hungry people."

Some parts of *Daktari* and *Cowboy in Africa* were filmed on the continent of Africa and other parts were filmed at Africa, U.S.A.—a 260-acre animal ranch in Soledad Canyon, California, which Tors owned in partnership with Ralph Helfer. Until the severe floods of the spring of 1969, when much of the present site of the ranch was destroyed, it accommodated some 600 largely uncaged performing animals—lions, elephants, snakes, and tarantulas, among others. At one time Tors and Helfer furnished about 90 percent of the animals appearing on television and in motion pictures, including the ocelot on the TV *Honey West* series and the wandering lion of the Dreyfus Fund commercials. In April 1969 Tors and Helfer announced that their partnership in Africa, U.S.A. had been dissolved. (Helfer planned to open a new ranch with the same name on a different location.) Meanwhile, many of the animals famous to TV viewers were moved to Tor's Florida animal ranch, including Judy, the mischievous chimpanzee of *Daktari,* who also appeared as an astronaut in Tors's comedy *Birds Do It* (Columbia, 1936). Judy stole a number of scenes in that film from its stars, including Soupy Sales and Tab Hunter.

The Ivan Tors Studios in North Miami, which has four sound stages and other ultramodern equipment, is the headquarters for the production of another of Tors's TV series, *Gentle Ben,* which is also filmed in part at various Florida outdoor sites. It began its run on CBS in September 1967. An outgrowth of the feature film, *Gentle Giant* (Paramount, 1967), *Gentle Ben* concerns a boy's devotion to his pet, a seven-foot bear. Besides telling a heart-warming story for a juvenile audience, Tors wanted to gain support for restoring the Florida Everglades. His acreage in Florida, apart from his Miami studios, is a developing Eastern counterpart of Africa, U.S.A. and may eventually be turned into a public park.

At his underwater studios in the Bahamas many of the scenes for *Flipper* and other TV series and feature motion pictures were filmed. Tors's experts in the Bahamas, directed by Ricou Browning, were responsible for the exciting underwater sequences in the James Bond thriller *Thunderball* (United Artists, 1965), which helped that movie to win an Oscar for special visual effects. Tors used his facilities in the Bahamas, as well as in Florida, in producing *Around the World under the Sea* (MGM, 1966); *Island of the Lost* (1967), a film for TV about a fictional scientific expedition to find a lost island; and *Daring Game* (Paramount, 1968), a story of rescue in the Caribbean by the Flying Fish, specialists who perform wonders in the air and under the water.

The underwater areas of the Bahamas also provided the setting for *Hello Down There,* which Tors began filming for Paramount Pictures in the fall of 1967. The screenplay, based on an original story on which Tors collaborated in 1964, is a comedy about life in a suburban home of the future—ninety feet below the surface of the sea. *Hello Down There* illustrates the tendency of the ingenious inventions of Tors's science fiction to become predictions. In 1965 the astronaut Scott Carpenter, after taking part in the Navy's Sealab test for underwater living, affirmed man's present capability of building an underwater home for a family. Similarly, the two-man submarine of *Around the World Under the Sea* may be said to have anticipated the miniature submarine that was being developed by Ocean Systems Operations in 1967.

Laslo Benedek, who produced and directed the Ivan Tors presentation *Namu, the Killer Whale* (United Artists, 1966), once quoted Tors as saying during a discussion of the relationship between human beings and animals, "If we learn to communicate with animals, there is some hope that one day we will learn to communicate with each other." *Namu, the Killer Whale* is a semidocumentary film about a killer whale that belies its reputation for ferocity. When Tors had read about the removal of a captured killer whale from Canada to a cove near Seattle, he flew to Seattle and, with characteristic compassion, sat on the dock near the whale during his first night in his new quarters. It was then that Tors conceived of a film that would use fact to challenge the legend of the killer whale.

While on a visit to East Africa a few years ago to supervise the filming of *Cowboy in Africa,* Tors took part in a scientific expedition to Tsavo National Park in Kenya. As a member of the board of directors of the World Wildlife Fund, he studied the elephant population explosion and the impending famine in Kenya and advised on possible solutions to those problems. Considered an authority on wild animals, he discussed the use of drugs in restraining them in a lecture before a medical convention at the University of California. He contributed an article entitled "Actors & Animals—A Question of Safety" to *Screen Actor* (September-October 1966). In 1966 the Humane Award of the Year of the International Pet and Animal Show was given to Tors and Helfer for the concept of affection training, for *Daktari,* and for Africa, U.S.A. The California branch of the Humane Society of the United States honored him in 1967 for his contributions to "the advancement of benevolent principles, education, and legislation, and the solution of problems in the fields of inhumane and apathetic treatment of animals in California." He is the founder of the Michael Tors Foundation for Scientific Research.

Ivan Tors once remarked that having married somewhat late in life he understands the need for family togetherness, and he went on to say that correcting the image of the father as a fool (as he did in *Daktari* and *Gentle Ben*) was the most important benefit that he could bring to American audiences. On February 25, 1953 Tors married Constance Dowling, at that time an actress. They had three sons, Steven, Peter, and David, and a foster son, Alfred Ndwego of Kenya. His wife died of a heart attack in October 1969. Tors is five feet ten inches tall and weighs 185 pounds. He has blue eyes, graying brown hair, and a salt-and-pepper Vandyke beard. He speaks with a noticeable Hungarian accent. When asked by interviewers about his favorite animals, Tors may indicate a preference for cheetahs or other members of the cat family, but he is more likely to speak of his devotion to all creatures of the animal kingdom that, unlike human beings, live in rhythm with nature.

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TRUFFAUT, FRANÇOIS (trōō-fō')

Feb. 6, 1932- French motion picture director; producer; script writer
Address: 5 rue Robert-Estienne, Paris 8ᵉ, France

Among the most talented and professionally meticulous film makers to emerge from postwar France is François Truffaut, the former film critic who won international acclaim in 1959 with his first feature motion picture, *The 400 Blows*. Since that memorable debut, Truffaut has gone on to establish for himself an enduring importance possessed by only a few of the New Wave (Nouvelle Vague) directors who revolutionized the French film industry in the 1950's and early 1960's. Transcending the slickness and brittle intellectualism that characterize the work of other New Wave directors, Truffaut endows his films with a profound humanism and an almost Proustian recall of childhood experiences. He has an exceptionally perceptive gift for directing children.

François Truffaut was born in Paris, France on February 6, 1932, the only son of Roland Truffaut, a Parisian architect, and his wife, the former Janine de Monferrand. As a child, Truffaut was far from robust, and his disappointed parents, who enjoyed an active sports life, sent him to live with his grandmother until the age of eight. Because of his parents' indifference, Truffaut had to fight throughout childhood and adolescence against loneliness and short-sighted adult authority, but by the age of eleven he had found one form of escape—the movies.

The cinema became like a drug to Truffaut. He played hookey from school, the Lycée Rollin in Paris, almost constantly to sit and watch film after film, seeing some of his favorites ten or more times. Years later he estimated that by the time he was twenty-eight he had spent more than 4,000 hours at the movies and had watched over 3,000 films. He added unrepentantly that those were hours that he might have spent in reading or studying. At fourteen, Truffaut left school and embarked on a series of odd jobs that included work as messenger boy, shop assistant, storekeeper, clerk, and welder in a factory. But the movies continued to be his ruling passion, and on the side he also ran an enterprising, if ill-managed, local movie club. His methods for financing the club were irregular at best and after several escapades, including stealing copper doorknobs and then selling them to meet expenses, he found himself doing a brief stretch in the reformatory. At that point he was saved from a more unpleasant future by the timely intervention of the French journalist and critic André Bazin, cofounder of *Cahiers du Cinéma*, a spirited film magazine whose staff of young critics were to spearhead new trends in motion picture production.

Bazin and his wife took Truffaut into their home and became surrogate parents to him. Bazin found him a job working on the film pages of *Travail et Culture* and encouraged him to free-lance as a journalist. Truffaut's budding career in journalism was interrupted, however, in 1951 when he was called to military service. His relations with the military left much to be desired, and in 1953, following his imprisonment as a conscientious objector, he was discharged from the army as an "unstable personality," as reported in *Time* (July 5, 1968). Again Bazin came to the aid of the young rebel. On Bazin's advice Truffaut took a position with the film department of the Ministry of Agriculture, and a few months later, again under the sponsorship of Bazin, he became a film critic for *Cahiers du Cinéma* and then for *Arts*.

Justifying Bazin's faith in him, within the next eight years Truffaut became a highly influential and caustic film critic who saved his most pointed barbs for the established producers of sure-fire, if corny, money-making films. One of his favorite targets was the prosperous film producer Ignace Morgenstern. Truffaut's attacks became so savage that he was banned from the 1958 Cannes Film Festival. Ironically, Truffaut had fallen in love with Morgenstern's daughter, Madeleine, whom he married on October 29, 1957. Marriage did not stop him from continuing to find fault with his father-in-law, who in exasperation finally suggested that if Truffaut thought he knew so much about film making he should try it. Truffaut accepted the challenge and Morgenstern agreed to help finance the venture, according to one account, because he expected his son-in-law to make a fool of himself.

In 1955 Truffaut had produced a 16mm film entitled *Une Visite* (A Visit), edited by Alain Resnais. He acquired further experience the following year by working with the Italian producer Roberto Rossellini on research for three projected films. Although the pictures were never produced, Truffaut assigns great importance to his apprenticeship with Rossellini because after their meeting Truffaut became more confident of his ability to be a film maker. His first picture of consequence, *Les Mistons* (*The Mischief Makers*), produced in 1957, is a sensitive treatment of the problems of adolescents in love, presaging in its mixture of bawdy humor and sadness much of his later work. It won three international awards, including the Prix des Jeunes Spectateurs for direction at the Brussels festival. In 1958 he made *Une Histoire D'Eau* (A Story of Water), a short improvisation on the theme of floods.

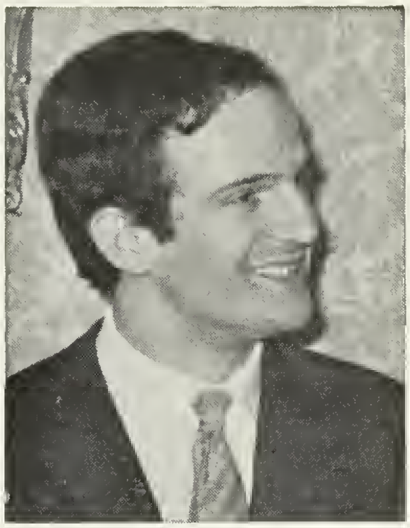
With the financial backing of his father-in-law and friends and further help in the form of a government bonus, in 1959 Truffaut produced his first feature-length film, *Les Quatre Cents Coups* (*The 400 Blows*), of which he was also director and coauthor. An overwhelming success, it was hailed both in content and production techniques as the epitome of France's New Wave intellectualism. It was an independent production, unfettered by the Establishment's rules of film making and uninfluenced by profit goals. Truffaut worked without benefit of studio, using a crew of fewer than a dozen technicians and keeping within a budget of only $60,000. Jean-Pierre Léaud starred as Antoine, a twelve-year-old Parisian boy driven to delinquency by the misunderstanding and maltreatment of adults. The poignant yet gently humorous story, which in great part reflected Truffaut's own disordered childhood, provided an honest, unsensational exposure of some of today's moral dilemmas, while the fluid and assured use of the camera and the avoidance of slickness and obvious film tricks made the film authentic and refreshing.

The 400 Blows received twelve international awards, including the Grand Prix of the International Catholic Film Office, the New York Film Critics' Award for the best foreign film, and the Swiss Film Press Association Award. Truffaut also won the best director award in 1959 at the Cannes Festival, from which he had been banned the preceding year. To his deep regret, Bazin, the friend and benefactor to whom he had dedicated the film, died before it was acclaimed.

For his next motion picture, *Tirez sur le Pianiste* (1960, *Shoot the Piano Player*), Truffaut adapted an American detective novel, *Down There,* by David Goodis, giving it a background of the Parisian underworld and a pervasive atmosphere of irony. He cast Charles Aznavour as a former concert virtuoso who has become a self-effacing bistro piano player and seems unable to avoid being drawn into violence. Some critics applauded the superb directorial control with which Truffaut kept the film delicately balanced between comedy and tragedy, logic and irrationality.

An adaptation of another novel, this one by Henri-Pierre Roché, *Jules et Jim* (1961) tells the story of two friends, played by Oskar Werner and Henri Serre, in love with Catherine, a temperamental and rebellious woman portrayed by Jeanne Moreau. When *Jules and Jim* was released in New York City in 1962, Brendan Gill praised it in the *New Yorker* (May 5 ,1962) for its "beauty and novelty and wit and loving high spirits." Like other critics, Gill called attention to Truffaut's technical proficiency: "The immense capital he draws on—or perhaps one should say ransacks—is a memory that appears to have been accumulated not so much out of life lived as out of life on film: innumerable vivid images that he has snipped from the scores of miles of movies. . . . To this knowledge M. Truffaut has been able to add a naturally poetic cast of mind." He also has a "sure sense of comedy" that saves him from sentimentality. *Jules et Jim* won awards at film festivals in Italy, Denmark, Mexico, Venezuela, and Colombia as well as the Prix de l'Académie du Cinéma for the best French film and actress.

During 1962 Truffaut contributed the thirty-minute French episode, "Antoine et Colette," to *L'Amour à Vingt Ans* (*Love at Twenty*), an internationally produced omnibus film. He collaborated in 1964 with Jean-Louis Richard on an original screenplay, *La Peau Douce* (*The Soft Skin*), a study of an adulterous relationship. More realistic in approach than he had been in earlier films, Truffaut used the camera here to record documentary minutiae, allowing it to play few surrealistic tricks.



FRANÇOIS TRUFFAUT

Again in collaboration with Richard, in 1966 Truffaut adapted a screenplay from Ray Bradbury's *Fahrenheit 451,* an American science-fiction novel about a future country where reading is banned. Truffaut shot the film in England, using an English-speaking cast headed by Julie Christie and Oskar Werner. When his first English-dialogue picture drew only mixed reviews, Truffaut admitted his inability to judge the quality of dialogue in English. *Fahrenheit 451* with dubbed-in French dialogue, supervised by Truffaut, had more success in France than the film with its original dialogue had in England.

American films have had a strong influence on Truffaut, and although he acknowledges an indebtedness to such European directors as Jean Renoir, Jean Vigo, and Rossellini, his idol is Alfred Hitchcock, whom he regards as "the most purely visual of all directors." Truffaut's sixth full-length film, *The Bride Wore Black*, released in 1968, was done in the Hitchcock manner, with economy of shots, an imaginative soundtrack, and a high standard of craftsmanship. Renata Adler of the New York *Times* (June 26, 1968), however, observed, "Truffaut is such a poetic film maker that the film turns around and becomes not at all Hitchcockian, but a gentle comedy and one of the few plausible and strange love stories in a long time." The star of Truffaut's thriller, based on a novel by the American writer William Irish, was Jeanne Moreau, who played a vengeful bride determined to kill five men responsible for the death of her husband on their wedding day.

To maintain his aesthetic integrity as a director, Truffaut works through his own production company, Les Films du Carrosse, making only the movies he chooses and in the way he chooses. Two of his recent films, *The Bride Wore Black* and

Baisers Volés (1968, *Stolen Kisses*), were made in association with United Artists, but he has retained much of his independence by insisting upon having complete say about the final form of his pictures. With *Stolen Kisses*, Trauffaut returned to the improvisational style of his early films. It continued the story begun in *The 400 Blows*, and its star, Jean-Pierre Léaud, who had played the part of the boy in the 1958 picture, portrayed the same character grown-up in the sequel.

Stolen Kisses is among those films of Truffaut that call to mind a comment he made in 1957: "The film of tomorrow seems to me even more personal than a novel, individual and autobiographical, like a confession or a private diary" (quoted by Roy Armes in *French Cinema Since 1946*, 1966). Truffaut's personal interests are in characters rather than social issues, and he is not at his best in films of ideas, such as *Fahrenheit 451*. He has admitted a lack of rapport with the Italian director Michelangelo Antonioni, whose films lack the obvious humanism that abounds in Truffaut's own work.

Despite his avowal to remain apolitical both in his films and in personal involvements, in 1968 Truffaut found himself engaged in several forays against the government of Charles de Gaulle. He helped to organize strikes and demonstrations to protest the government's dismissal of Henri Langlois, the director of the Paris Cinémathèque, one of the world's most important motion picture museums. Truffaut, who dedicated *Stolen Kisses* to Langlois, felt he should be concerned with a situation relating to the issue of artistic freedom versus bureaucracy, and with Jean-Luc Godard he physically defied the police. Langlois was eventually reinstated, but the film library lost its government subsidy. Truffaut campaigned in Europe and America to raise funds for the Cinémathèque. He was among the leaders who succeeded in forcibly closing down the 1968 Cannes Film Festival as a gesture of sympathy for the students and workers who at the time were carrying on a general strike in France. Truffaut later made it very clear that his opposition had been to the interference of the government in the film industry and not to the festival itself or to its directors.

Besides paying homage to Hitchcock with *The Bride Wore Black*, Truffaut published a definitive study of him in collaboration with Helen G. Scott, *Hitchcock* (Simon & Schuster, 1967; translated from the French *Le Cinéma selon Hitchcock*, 1966). The book is largely a distillation of a series of tape-recorded conversations that the French director had with Hitchcock at his California home in the summer of 1962. Maurice Rapf described it in *Life* (August 9, 1968) as "the best single work on the creative process of film making."

François Truffaut is a pale, slightly built man, with black hair and dark eyes. He lives in Paris with his wife and two daughters, Laura and Eva. According to Joseph Gelmis of *Newsday* (November 11, 1964), who interviewed him during one of his rather frequent visits to New York. "He has a youthful zest (his two daughters have been taught to greet him when he returns home from work with 'Vive Papa') but is shy, gentle, and level-headed." He chain-smokes French cigarettes, but he recently told reporters that he gave up the nervous habit of nail-biting when he noticed one of his daughters imitating him. Interviewers find him somewhat reticent except when he is discussing the movies. On that subject he talks eagerly and earnestly, at length, and still with the sense of wonder that he felt in childhood and that now invigorates his work.

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UDALL, MORRIS K(ING) (ū′dôl)

June 15, 1922- United States Representative from Arizona
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When Stewart Udall left the House of Representatives to enter the Cabinet of President John F. Kennedy as Secretary of the Interior in 1961, the voters of Arizona's Second Congressional District chose his brother, Morris K. Udall, to succeed him in Congress. A liberal Democrat from a state known for its conservatism, Morris K. Udall has retained his House seat through four successive subsequent elections, and he has established an impressive record as chairman of the House subcommittee on federal compensation and sponsor of much important legislation, especially in the areas of federal salaries and seniority. He failed, as expected, in a bid to take the House Speakership away from seventy-seven-year-old John W. McCormack at the opening of the Ninety-first Congress, in January 1969, but his challenge to the hierarchical tradition of the House had the positive effect of making an issue of what Tom Wicker in the New York *Times* (January 2, 1969) called "this antiquated and unproductive way of managing Congress, one of the prime deficiencies of the entire American political system."

Arizona's leading political family was sired by David King Udall, a Mormon missionary from Utah who founded the town of St. Johns, Arizona in 1880. Morris King Udall was born in St. Johns on June 15, 1922 to Levi Stewart Udall, a lawyer and farmer, and Louise (Lee) Udall. The father, an adherent of the view that hard work is the best training for children, set his sons—Stewart, Morris, and David Burr—and daughters—Elma, Inez, and Eloise—to farm chores early. Levi S. Udall later became a justice of the Arizona State Supreme Court, and he remained on the court for sixteen years, until his death in 1960.

Morris K. Udall lost his right eye in an accident when he was six. Like his brothers and sisters, he was raised in the Mormon faith and educated in local public schools. After graduating from St. Johns High School, in 1940, he entered the University of Arizona to study law, but his studies were interrupted by military service during World War II. He served with the United States Army Air Corps in the Pacific for three years, beginning in 1942.

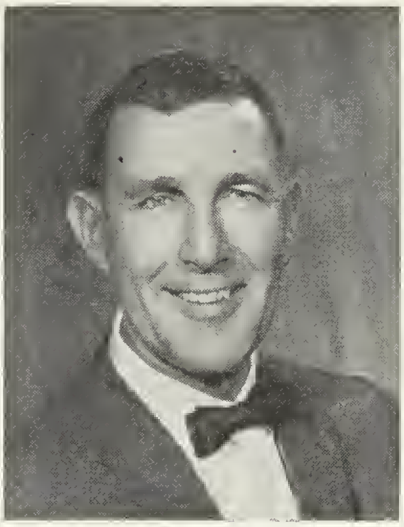
After his discharge from the Air Corps, in the rank of captain in 1946, Udall finished his work for the LL.B. degree at the University of Arizona, where he was president of the student body and co-captain and all-conference forward with the basketball team. Later, in 1948-49, he played professional basketball with the Denver Nuggets of the National Basketball League. Upon his admission to the Arizona bar, in 1949, he became a partner with his brother Stewart in the law firm of Udall and Udall in Tucson.

Entering Democratic politics, Udall was elected to a three-year term as chief deputy attorney for Pima County, Arizona in 1950 and to a three-year term as county attorney in 1953. His first and only electoral failure was a bid for a superior court judgeship nomination, in 1954. In the 1956 Presidential campaign he was chairman of the Arizona Volunteers for Stevenson and a delegate to the Democratic National Convention. His brother Stewart meanwhile, in 1954, had been elected United States Representative from Arizona's Second Congressional District. Centered in Tucson, the district has a population of more than half a million and covers all of Arizona except Maricopa County, in which Phoenix is located. The constituency is nominally Democratic, but in practice a majority of the voters are backers of conservative Republican Senator Barry Goldwater.

In December 1960 President-elect John F. Kennedy named Stewart Udall his Secretary of the Interior, and the older Udall brother assumed that Cabinet post in January 1961. Morris K. Udall was elected to succeed him in Congress in a special election held on May 2, 1961, and the voters of the Second District reelected the younger Udall in 1962, 1964, 1966, and 1968.

Udall's first assignment in the House was to the Post Office and Civil Service Committee, the parent body of the subcommittee on federal compensation, of which he is now chairman. Since 1963 he has also been a member of the Interior and Insular Affairs Committee. In his effort to reform the antiquated Congressional seniority system, he has proposed that the top three ranking members on each House committee be eligible for the chairmanship.

In 1962 Udall introduced a bill that would have put the federal government on a pay-as-you-go basis and cut the federal debt by $1 billion, and in 1963 he proposed legislation for putting cigarettes and tobacco under the control of the Food and Drug Administration. In 1963 he also joined Edith Green and six other Representatives who revealed their personal incomes in order to bring into public discussion the problem of Congressional conflict of interest, which many Congressman would rather ignore. (Udall's salary at that time constituted two-thirds of his income.) In 1965 he wrote the House version of the federal pay raise bill, but he was dissatisfied with the act as it was finally passed, in which the increase was set at 3.6 percent instead of the 4 percent he had wanted. Two years later he drafted the legislation that set up a commission on federal salaries that relieves Congressmen of the embarrassing task of giving themselves raises. In the debate concerning controversial Harlem Congressman Adam Clayton Powell in January 1967, Udall was a leader of the minority of representatives who viewed the unseating of Powell as an injustice to the constituency that had duly elected him to represent it in Congress.



MORRIS K. UDALL

The only issue on which Udall has ever parted company with conservationists was that of the proposed Marble Gorge and Hualapai dams. He was the chief proponent in Congress for the construction of the dams in the Grand Canyon area for the purpose of creating hydroelectric power and diverting water from the Colorado River into arid areas of Arizona. Conservationists bitterly opposed the plan, arguing that it would spoil one of America's most beautiful natural landmarks, and Representatives and Senators from other states, especially California, blocked it because they considered it unfair to their constituencies. On February 1, 1967 Secretary of the Interior Stewart Udall announced a new plan that would bring water into Arizona by means of thermal generating plants instead of the controversial dams. The new plan was introduced as legislation in the Ninetieth Congress by Representative Wayne Aspinall, chairman of the Interior and Insular Affairs Committee, with Morris K. Udall's support, and it was passed into law, under the title of the Colorado River Basin Project, on September 30, 1968.

Representative Udall had an unbroken record of support for Johnson Administration policies until October 22, 1967, when in a speech in Tucson, he confessed that he had made a "mistake" in supporting the American military intervention in Vietnam. He called the Vietnam policy "a mistaken and dangerous road" and suggested that the United States stop its escalation of the war and "start bringing American boys home and start turning this war back to the Vietnamese." In a newsletter to his constituents that contained the text of the speech he explained that the Vietnam war was "strengthening the Communist cause, weakening the free world, and raising grave doubts about the capacity of the United States to back up its commitments elsewhere." He went on: "What we are doing today, as I see it, is essentially engaging in an act of national rationalization. We talk about having no alternatives, but if you boil that down to its essence, what it means is that we're too big and powerful to admit we made a mistake." The speech, delivered as a matter of conscience, turned out to be politically advantageous, the voluminous mail in response to it running twelve to one in Udall's favor. Jay Hall later observed in the Tucson *Daily Citizen* (October 29, 1968) that there are "some in Washington who say his speech marked some kind of a turning point in Congressional opinion and may have influenced the President's decision in March to refuse further escalation."

Representative John W. McCormack of Massachusetts, Speaker of the House since 1962, has been under increasing pressure to relinquish his gavel to a younger man, but no one had enough courage or backing to challenge McCormack until Udall did so in January 1969. McCormack was reelected in a closed House Democratic caucus by a vote of 178 to 58, but Udall's backers asserted that the effort had not been in vain. They pointed out that they had won from McCormack an important concession: an agreement to give all Democrats in the House a greater voice in the assignment of committee posts and the formation of party policy.

Udall has lectured in labor law at the University of Arizona and he is the author of *Arizona Law of Evidence* (West, 1960) and the co-author, with Donald G. Tacheron, of *The Job of the Congressman* (Bobbs, 1966). He is a member of the Democratic Study Group, a liberally-oriented faction within the Democratic party, and he served as secretary of the group from 1965 to 1967. In 1960 he was chairman of the Arizona Committee for Modern Courts, which drafted and obtained passage of a major court reform amendment to the Arizona Constitution. He has also served as president of the Tucson YMCA, trustee of the Arizona-Sonora Desert Museum, and legal counsel for the Tucson Better Business Bureau. He was a founder of the Bank of Tucson and he is still a director of the Catalina Savings and Loan Association in Tucson. Udall is a member of the Church of Latter Day Saints.

Morris K. Udall and Ella Royston Ward were married in December 1968. Udall was previously married to Patricia Emery, from 1949 until that marriage ended in divorce in 1966. By his first marriage he has six children: Mark, Randolph, Judith, Anne, Bradley, and Kathryn. The Representative, who is known to his friends as Moe, is six feet five inches tall and weighs 200 pounds. People who meet him casually are seldom aware that his right eye is artificial. Udall's favorite recreations are outdoor sports, hiking, and flying his single-engined airplane, and he reads avidly in history and law, particularly Constitutional law. One of his colleagues in the House has described him as "an extremely personable and obviously bright guy whom people tend to like and trust," and a writer for *Newsweek* (January 6, 1969) called him "even more energetic and liberal than his energetic, liberal big brother."

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UNRUH, JESSE M(ARVIN) (un'rōō)

Sept. 30, 1922- California State legislator
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The most powerful Democratic party leader in California and the best known State legislator in the United States is Jesse Unruh, the Speaker of the California State Assembly since 1961. Despite his power within the establishment, Unruh is identified with the insurgent "new politics" embraced by such Democrats as those who worked in the Presidential campaigns of Senator Eugene McCarthy and the late Senator Robert F. Kennedy. From his power base in Sacramento, Unruh puts up quiet but constant resistance to many of the policies of California Governor Ronald Reagan, a conservative Republican. According to Frank Mankiewicz and Tom Braden in an article on the current trend toward conservatism within the California electorate in the New York *Post* (August 26, 1969), Unruh is "the odds-on favorite to tackle Reagan [for the governorship] next year. He has been around too long to duck the race, hopeless as it seems." Unruh formally announced his candidacy on December 4, 1969.

Jesse Marvin Unruh is descended from German Mennonites who fled Prussia to avoid military conscription and immigrated to the United States by way of Russia just before the Civil War. He was born in Newton, Kansas on September 30, 1922 to Isaac P. Unruh, an illiterate sharecropper, and Nettie Laura (Kessler) Unruh. He has four siblings, all older than he: Ervin, William Henry Harrison, Mildred, and Leona. The Unruh children were raised in a pious religious atmosphere, in which the Mennonite heritage was combined with Presbyterian practice.

Even more powerful than religion as an influence in Unruh's formation was poverty. "The central reality of our youth was economic—the Depression . . . [when] only the toughest, the most ruthless, would survive and succeed," he has recalled. In an address to students at the University of California at Los Angeles in 1968 he said: "Our flower children of the thirties died in the hobo camps, the drafty barns, and the welfare lines, and those memories haunt and motivate us just as much as . . . Vietnam obsesses you."

Joining the desperate trek of the Okies and the Arkies, the Unruhs migrated from farm to farm during the Dust Bowl years, finally settling in Swenson, Texas, where their home was a sharecropping plot with a two-room clapboard shack. The only child in the family to go beyond elementary school was Jesse, who became valedictorian of his high school class in Swenson. After graduation, in 1939, he attended Wayland Baptist College in Plainview, Texas on a scholarship for one year. In 1940 he hitchhiked to Los Angeles and got a job as a sheet metal worker in the Douglas aircraft factory.

During World War II Unruh served in the United States Naval Air Corps, reaching the rank of aviation metalsmith 2d class. Stationed in the bleak Aleutian Islands during his military hitch, he devoted himself to literary self-improvement through reading, writing essays and short stories, and memorizing Funk and Lewis' *30 Days to a More Powerful Vocabulary.* "I learned the definition of 'liberal' and 'radical' in that book," he told Helen Fuller when she interviewed him for an article in *Harper's Magazine* (January 1963). According to Miss Fuller, two experiences profoundly stirred Unruh's social conscience during his term in the Navy: his reading of John Dos Passos's *USA;* and his indignation at the inequities of Navy life. Drunkenness, for example, was a problem common to officers and enlisted men on the lonely islands, but officers were less severely punished for it than enlisted men, and whites less severely than blacks.

After the war, availing himself of the financial benefits to veterans provided by the G.I. Bill, Unruh majored in journalism and political science at the University of Southern California. Among the factors that influenced him in his choice of a career were the internal problems he found at the university, which, he has said, "was being run by the fraternities—and veterans who attended were ignored." Enjoying the social gatherings and discussions of the campus Communist cell, he flirted for three years with the idea of joining the Communist party, as he admits with what Helen Fuller in the *Harper's* article described as "surprising candor." Unruh stopped "fellow traveling" in 1948, when the inflexible Communist line against any and all supporters of the Marshall Plan warred with his idolization of Helen Gahagan Douglas, United States Representative from California. In the national elections of that year he did local yeoman work in the campaigns of President Harry S. Truman and Mrs. Douglas.

After taking his B.A. degree, in 1948, Unruh studied for an M.A. degree at the University of Southern California and completed all work for the degree except the thesis. After leaving the university he worked for three years for a railway freight company. Motivated in part by what he saw as "the lack of good candidates in the Democratic party," he became a candidate for the California State Assembly from the 65th Assembly District, covering Inglewood in Los Angeles County in 1950. Unsuccessful in that attempt, he tried again in 1952, and again he lost. On his third attempt, in 1954, he won the seat.

Unruh arrived in Sacramento at a propitious time, when the Democrats were resurgent after twenty years of Republican rule and when the special-interest lobbies that had long wielded formidable pressure on the legislature were in disarray. The most powerful lobbyist, Artie Samish, the dispenser of a gigantic slush fund for racetrack, whiskey, and beer interests, had been jailed for tax evasion, and the other lobbyists, shaken by the loss of their leader, had not yet settled on what approach they would take to the newly ascendant Democrats.

JESSE M. UNRUH

Unruh, who once called money "the mother's milk of politics," received ever more generous offers of campaign contributions as he rose, inconspicuously but precociously, in the Assembly. By 1959, when he became chairman of the Ways and Means Committee, which controls the purse, he was flooded with more offers than he himself could use, and he began routing some of the contributions to other Assemblymen. "Soon there were many members of the grateful-to-Jesse-for-mentioning-me-to-the-men-with-money club," Helen Fuller noted in her *Harper's* article. "And Unruh had a sizable bloc of votes with which to wheel and deal." His wheeling and dealing was usually in the cause of liberal legislation, such as welfare, civil rights, low-cost housing, resource planning, mental health, education, and constitutional reform measures.

The successful 1958 gubernatorial campaign of Edmund G. (Pat) Brown, managed by Unruh, swept into office the first Democratic majority in the California Assembly in fourteen years. Unruh was one of the prescient elite who joined the John F. Kennedy Presidential campaign *before* Kennedy's decisive primary victory in West Virginia in 1960. He managed the Kennedy campaign in Southern California, and after Kennedy entered the White House he served as the President's liaison man for all of California and became, in addition, his warm personal friend.

On September 30, 1961 Unruh was elected Speaker of the Assembly. In that position, he appoints all chairmen and members of the Assembly's twenty committees and approves all bills for passage out of committee, and the fortuitous power of the office has been immeasurably enhanced by Unruh's aggressive personality, his parliamentary skill, and his talent for fund-raising. Under his steady hand the Assembly has become a model of legislative professionalism, with a well-trained, well-paid full-time staff, a staff intern program, and a program of university seminars for the legislators.

After describing a day spent with Unruh, James M. Perry wrote in the *National Observer* (April 12, 1965): "All of this sophistication, all of this energy, and all of this lust for power has been turned by Jesse Unruh to the State Assembly. . . . If there is any monument to this ambitious man, it is the Assembly. There is no legislative body quite like it anywhere." Unruh believes that there is, and there should be, a "constitutional inimicality" between legislative and executive branches of government, and he deplores the current tendency of legislatures in general to surrender much of their power to the executive branches.

Unruh's success in upgrading the California legislature as a "co-ordinate" branch of government was one of the points of contention between him and Governor Brown. "The Governor continues to look upon our legitimate endeavors as a personal attack upon him and in that way he tries to explain away the shortcomings of his own office," Unruh told James M. Perry. "The trouble with Brown is that he doesn't understand the concepts of legislative power." A second locus of contention between Unruh and Brown was the Democratic nomination for United States Senator in 1964. Unruh gave his support to Pierre Salinger, after the Governor had made clear that his choice was State Controller Alan Cranston. Salinger won the nomination but lost the election, to Republican George Murphy.

Another issue dividing Unruh and Brown was the expediency of liberal legislation. A moderate when he took office, Brown later moved more and more to the left, in large measure because of Unruh's influence. Both men wanted more and stronger pro-labor, civil rights, and anti-poverty legislation, but Unruh was pragmatic in his approach, assessing not only the rightness of legislative proposals but also their feasibility. Sensing a conservative trend among California voters—in reaction to high taxes—Unruh believed that Democrats should be careful not to push liberal measures to the extent of cutting themselves off from the prevailing mainstream of thinking in the state. Consequently, he held Brown's programs in rein.

In the Brown era, Unruh, then dubbed "Big Daddy" by his critics, was widely viewed as a ruthless, smoke-filled-room political boss. Contributing to that image was his girth. In the mid-1960's through dieting and exercise, he trimmed his weight down from 285 to 200 pounds. In addition, he became more fashionable and fastidious in his wardrobe, and he gave up smoking cigars.

The departure of Pat Brown from the governor's mansion in January 1967 helped Unruh's new image. In contrast to the aggressively tough stance he took toward his fellow Democrat, Unruh approached Ronald Reagan, the conservative Republican who succeeded Brown, with deference and care. "In his day-to-day dueling with Reagan," Fawn Brodie observed in her New York *Times Magazine* article, "Unruh moves like a chess player, adroit and quiet, seeing the whole game even when his back is turned. . . . [He] is brusque, tense, and exact." When the Board of Regents, with Reagan's approval and participation, on January 20, 1967 removed Clark Kerr from the presidency of the University of California for alleged softness in handling student agitators, Unruh called the act "a dangerous precedent."

On March 13, 1968 Unruh became the first politician of national stature to announce his support of Robert F. Kennedy for the Presidency of the United States. His declaration was a daring gamble, because President Johnson had not yet withdrawn from the Presidential race. Later in the same month Unruh made his first public statement against the American military expedition in Vietnam. "We have been misled . . . , " he said. "We must try new methods of getting out." After the assassination of Kennedy, in June 1968, Unruh threw his support to peace candidate Eugene McCarthy, who lost the Presidential nomination to Hubert Humphrey at the Democratic National Convention in August 1968. Unruh was among the more conspicuous of the insurgent "doves" who protested—within view of a national television audience—Convention procedures allegedly calculated to put the antiwar faction at a disadvantage.

The Speaker has called himself a "chronic problem solver" who is "less concerned with ideologies than solutions." But he is well-read in politics and world affairs and gives about twenty lectures a year on government and politics at colleges and universities. Mercurial and witty of mind, he delights the audiences at his lectures and press conferences with unexpected flashes of humor. Unruh is a member of the American Legion and the Inglewood Chamber of Commerce, and he describes his religious affiliation as Protestant. The University of Southern California named him Alumnus of the Year in 1963 and awarded him an honorary doctorate in law in 1967.

Jesse M. Unruh and Virginia June Lemon, a physical education teacher, were married on November 2, 1943. With their five children—Bruce, Bradley, Robert, Randall, and Linda Lu—they make their home in a one-story house in Morningside Heights in Inglewood, a racially integrated community in Los Angeles. The family is close-knit. Mrs. Unruh accompanies her husband to most of the political meetings he attends, and when the legislature is in session Unruh flies home to spend weekends with his family.

Blue-eyed, brown-haired Unruh, who is known as Jess—and never Jesse—to those around him, is five feet eleven inches tall. He keeps his weight down to 200 pounds by daily weightlifting and basketball, so that the only vestiges of his former obesity are the deep furrows in his face. According to Fawn Brodie in the New York *Times Magazine* (April 21, 1968), Unruh speaks "with a faint lisp, which troubles the friends who wish he had the TV charisma to match his intellect and parliamentary skill." Miss Brodie further described him as "on the surface . . . reticent, taut, wary, and unsentimental" and "suspicious." Known for his self-control and equanimity, Unruh remains soft-spoken and poker-faced even when he is angry. Fawn Brodie quoted a friend on the effect that President

Kennedy's career and death had on Unruh: "There is a fatalism now about his own career; Jesse is less driven, more reflective, [and] as a statesman more mature."

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VAN ARSDALE, HARRY, JR.

Nov. 23, 1905- Labor leader
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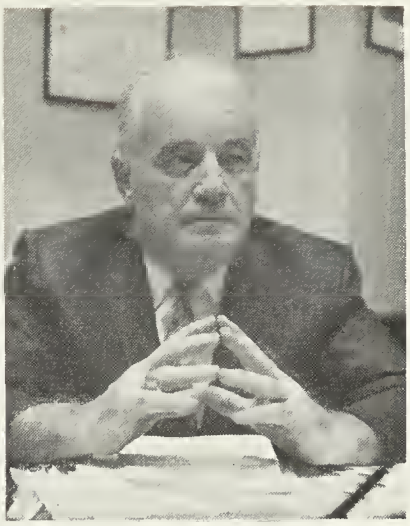

HARRY VAN ARSDALE JR.

The advent of automation is causing a revolution in America's labor structure, according to Harry Van Arsdale Jr., one of the nation's top labor leaders. He foresees the time when the once traditional eight-hour workday will be supplanted by a new kind of eight-hour day: four hours of work and four hours of study in college or adult education centers. Van Arsdale is president of the 1,200,000-member New York City Central Labor Council and former head of the prosperous and powerful Local 3 of the International Brotherhood of Electrical Workers. While at the helm of the local, he won a twenty-five-hour week, the shortest work week ever negotiated by an American union and a labor gain that had international repercussions. "A union," Van Arsdale contends, "is not just wages and hours—it's brotherhood, it's the worker who visits you when you're sick, it's the vehicle for a better life, it's a classroom."

Harry Van Arsdale Jr. was born on November 23, 1905 in Hell's Kitchen, a rowdy, crime-ridden slum on New York City's West Side. At the time of his son's birth, Harry Van Arsdale Sr., an electrician and member of Local 3, was unemployed because of a thirty-three month lockout called by the electrical employers in a battle with the union. The lockout stretched from 1904 to 1907. Harry Jr. remembers his father's telling him of his bitterness and disappointment when some Local 3 members broke ranks and returned to work after joining a "dual union." Bright and gregarious, Harry Jr. attended Sacred Heart School in his neighborhood and later Townsend Harris High School, an experimental school for gifted students. After his second year, when he was sixteen years old, he quit in order to go to work. He tried out a variety of jobs and then in 1925 at the age of nineteen joined his father in the electrical trade and was initiated into Local 3.

Becoming an avid student of the labor movement, Van Arsdale attended lectures, read all he could get his hands on about the history of labor, and went to union rallies throughout the city. All aspects of the labor movement enthralled him, from the early history of unionism to tales about the Industrial Workers of the World, told to him by journeymen electricians who had seen the militant group in action out West.

On his way to leadership the young electrician went to a union school to learn to express himself and served in several minor offices in the local. In the winter of 1932-33 he took a prominent part in a battle against Communist infiltration into Local 3, helping to form a Committee of One Hundred, which successfully countered attempted takeovers by the tightly disciplined though relatively small Communist contingent within the local. Besides the Communists, racketeers tried to force their way into the turbulent local, torn apart by opposing factions. Police were frequent visitors at union functions, which often ended in free-for-alls. The meetings were sometimes so violent that chairs had to be banned from the hall lest they be used for weapons.

In 1932 the police arrested Van Arsdale on an assault charge, but the case was later dismissed. In February of the following year he was again arrested, this time with a colleague. They were convicted of wounding two dissident members during a fracas at Local 3 headquarters. After a stormy trial Van Arsdale, who vehemently protested his innocence, was sentenced to six to twelve years for the shooting. The conviction was reversed on appeal, the court ruling that the trial testimony was contradictory. A new trial was ordered, but then canceled by dismissal of indictments. Van Arsdale blamed the Communists for the disorders.

The case, which dragged on in the courts for two years, did not injure Van Arsdale's standing with his union members. When, in October 1933, the business manager of Local 3 resigned, the executive board appointed Van Arsdale to the post, the local's top office. He won election to the position the following year by a narrow margin, but subsequently was reelected by overwhelming majorities until he stepped down as business manager in 1968 and became financial secretary.

Soon after taking office Van Arsdale attacked the union's monetary problems. For years incidents of financial mismanagement had plagued the local. The new business manager called in his fellow union officers. "Are we going to steal—or be honest?" he asked. "Be honest" was their reply. Thereupon Van Arsdale proposed a new financial setup for the local: members were to be sent a detailed financial statement every three months and officers were to account for their spending at monthly meetings. In addition, he called for the reduction of the local's large treasury, which had been built up through high dues and stiff fines. "A bulging union treasury raises temptations," he said, as quoted in *Reader's Digest* (January 1956). "We'll run on a deficit and assess as necessary." His innovations are still being followed.

Van Arsdale's philosophy on labor-management relations was considered radical in the Depression days of the 1930's. "You produce more and I'll get you more," he promised union members. He waged a successful battle against union featherbedding, in which members did unnecessary work, or no work at all, in order to stretch out a job. He set up a union night school so that members could increase their skills at a wide variety of electrical jobs. He also gave cash rewards to members who devised new time-saving tools and methods. In 1934 he negotiated a contract that won a revolutionary seven-hour day for members of Local 3.

In the late 1930's Local 3 was hit with a million dollar law suit by out-of-town manufacturers of electrical equipment who sued because the union refused to install their products. Van Arsdale contended that his local was just protecting its factory-worker members from unfair nonunion competition. He further argued that the installation of the cheaper nonunion-made products would cause his local's members to lose their jobs because of lack of work. Eventually, in 1945, the United States Supreme Court ruled in favor of the union, and the manufacturers dropped their suit. Since 1947, however, when the Taft-Hartley Act outlawed such secondary boycotts, Local 3 has been regularly installing "foreign" equipment. In another legal battle, in 1941, Van Arsdale was convicted of inciting a riot during the picketing of a Queens cable-manufacturing plant. The conviction was set aside after he appealed on grounds of insufficient evidence.

Labor and management soon found that Van Arsdale was much more than just a rough-and-tumble union leader. Local 3 underwent a complete regeneration, transformed from a disorganized, almost chaotic group into a well-knit unit that today is often cited by college professors and labor delegates the world over as a model of enlightened unionism. Van Arsdale won benefits for his local unheard of in the annals of labor-management relations. The seven-hour day was replaced by a six-hour day in 1940. In 1962 Van Arsdale cut the workday to five hours, giving Local 3 a twenty-five-hour week, the shortest ever won in American labor negotiations. Van Arsdale maintained that the reduced workday was needed to prevent unemployment and he saw to it that many of the newly created job openings were filled by members of minority groups.

A shorter workday has other advantages. "I look forward to a new kind of eight-hour day," Van Arsdale explained in a New York *Post* interview (August 8, 1965), "four hours at the job and four of formal study in schools and colleges. Mature men and women should continue their education so that they can become informed citizens and develop so their leisure time can be used to the fullest." In 1950 his local purchased Bayberry Land, a 314-acre estate in Southampton, Long Island and a few years later converted it into a school offering "How to Think" classes. Members, who are paid by the union for attending the week-long course, are taught the rudiments of psychology, logic, semantics, economics, and history. Advanced courses are available at New York University and Cooper Union for Bayberry "graduates." Other special courses are provided for union members at Columbia University and in the Cornell University extension program. To bring educational opportunities to members' families, Van Arsdale also won an industry-paid scholarship program for sons and daughters of electricians of Local 3.

In addition to a substantial wage scale, Van Arsdale had obtained pensions, free dental care, medical checkups, and paid vacations for his local long before other unions in the building trades were enjoying such benefits. He introduced a novel practice in trade unionism by recommending exemption of low-wage members from paying union dues until they reached a specified minimum hourly rate. He was also one of the first union leaders to set up a fund to provide interest-free loans for members seeking to buy cars, homes, or cooperative apartments. Electchester, a $20,000,000, 2,1000-apartment cooperative project in Flushing, New York, was built in 1952 by the union with funds from both union and employers.

In 1957 Van Arsdale was elected president of the Greater New York Central Trades and Labor Council, AFL-CIO. In 1959 that organization merged with the New York City CIO Council, and Van Arsdale was elected president of the newly formed New York City Central Labor Council, AFL-CIO. The council represents various AFL-CIO unions in the city with a total membership of some 1,200,000. As its elected president, Van Arsdale has taken part in every labor event and dispute that occurred in New York City in the past decade. In 1965 he helped organize the city's taxi drivers and later became president of Local 3036 of the New York City Taxi Drivers Union. Besides maintaining his association with Local 3 as financial secretary since 1968, he serves as treasurer of the International Brotherhood of Electrical workers and executive board member of the Building and Construction Trades Council.

The support of Van Arsdale and his Central Labor Council has always been welcomed by politicians, and over the years he has built up an aimiable relationship with many national, state, and municipal leaders, despite occasional disagreements. He was one of the electors to cast a ballot for President John F. Kennedy at the Electoral College in Albany, New York in 1960. President Lyndon B. Johnson appointed him to the National Citizens Committee of Community Relations. New York State Governor W. Averell Harriman appointed him a member of the council of the State University College on Long Island, and Harriman's successor, Nelson A. Rockefeller, made him a member of a task force housing committee to develop a program for middle-income housing.

In the metropolitan area Van Arsdale has been a member of the Mayor's advisory committee for the Board of Higher Education; the Mayor's Committee on Exploitation; the Commission on Health Services; the Manpower Utilization Council; the Regional Plan Association; the executive committee of the Advisory Committee on Labor; and the Board of Hospitals. He has also been intensely involved in civic and cultural affairs as a director of the Lincoln Center for the Performing Arts, the New York World's Fair Corporation, and the American Arbitration Association; as a vice-president of the United Housing Foundation; and as a trustee of the Carnegie Hall Corporation and the National Urban League. He has served as vice-chairman of the organizing committee of the Manhattan Boy Scouts Council and is a member of the executive board and representative to the national council. He has received awards from the Boy Scouts, the American Jewish Committee, the Newspaper Guild, and the National Urban League, and is a member of Tau Phi Sigma of New York City Community College.

Harry Van Arsdale Jr. married Mary (Molly) Casey in 1922, when he was still a teen-ager. They had four children: two daughters, Margaret and Mrs. Kathryn Ericson, and two sons, Thomas and Harry 3d. Both sons are members of Local 3, and Thomas succeeded his father in 1968 as business manager. Van Arsdale, who is a widower and a grandfather, lives simply, in a modest frame home in Ozone Park, Queens, which he and his father built in the mid 1920's.

The stocky, ruddy-complexioned labor leader has hazel eyes, slicked-back white hair, and a brisk, vigorous manner. His voice is nasal and somewhat high-pitched, and his speech is said to have the flat accents that out-of-towners often associate with New York taxi drivers. Reading is his favorite pastime, and he especially enjoyed the autobiography of Lincoln Steffens. Besides reading, he takes an interest in travelogues, newsreels, and discussion programs on TV. Van Arsdale once observed, "You have to build a union like a building, a brick at a time, one on top of another. There is no easy way." While advocating an increasingly shorter week for Local 3, he often put in a hundred-hour week on union activities.

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VERDY, VIOLETTE

Dec. 1, 1933- Ballerina
Address: c/o New York City Ballet, Lincoln Center for the Performing Arts, New York 10023

The French-born ballerina Violette Verdy has known no other world than that of the dance. Recruited from the Paris Opéra Ballet School at twelve by Roland Petit for his Ballets des Champs-Élysées, she grew up dancing. In Europe she has danced with leading ballet companies, appeared in films, opera ballets, and dance festivals and galas. Equally at home in the modern and classical dance, she displays swift footwork, precise technique, and Gallic warmth. In 1958 Miss Verdy joined the New York City Ballet as a principal dancer. With that young company she developed into one of the leading exponents of the Balanchine style, without sacrificing her individuality.

Violette Verdy was born Nelly Guillerm in Pont-l'Abbé-Lambour, Brittany, France on December 1, 1933, the daughter of Renan and Jeanne (Chateaureynaud) Guillerm. (She changed her name in 1949 when she starred in a feature film called *Dream Ballerina.)* A merchant dealing in maritime equipment, Guillerm died when his daughter was very small, and Madame Guillerm, a local schoolteacher, devoted herself to her daughter's upbringing. According to Miss Verdy, in an interview for the Toronto *Globe and Mail* (May 2, 1968), her childhood was shaped by her *"formidable"* mother, who was both a demanding perfectionist and a stern disciplinarian. Miss Verdy always addressed her mother as "Madame" in the classroom to prevent jealousy among her classmates. After classes she studied violin and piano, a training that explains her rare musicality as a dancer.

In her early childhood Violette Verdy was frail, nervous, and insomniac. When a doctor prescribed strenuous physical activity, Madame Guillerm, a balletomane, began instructing the child in ballet exercises. At nine the child revealed a gift for the dance and Madame Guillerm took her to Paris for professional instruction. There she studied with Carlotta Zambelli for a time, but her main teacher throughout much of her early career was Madame Rousanne Sarkissian, a renowned ballet teacher in Paris, who taught the Russian method.

At twelve Violette Verdy was one of twenty applicants selected out of 600 to study at the Paris Opéra Ballet School. Although she began a promising apprenticeship under Jhayne Schwarz, her tenure lasted only a few months, for the persuasive Roland Petit talked her into joining his Ballets des Champs-Élysées. There she was schooled by Victor Gsovsky, another teacher she values highly. Too small for the corps, she was often seen in special small parts, and in 1947 Petit created a solo for her in his *Treize Danses*, in which she performed a special clown dance and shared the limelight with another charming young dancer, Leslie Caron. The precocity she displayed as the acrobat in Petit's 1948 ballet *Les Forains* so impressed David Lichine that he chose her to dance Eurydice in his ballet *Orpheus*. When the Ballets des Champs-Élysées was

VIOLETTE VERDY

disbanded in 1949, Violette Verdy was left temporarily unemployed. After some time in the country she continued her classes with Madame Rousanne.

That same year Maurice Berger cast her as a simple country girl who dreams of going to Paris and becoming a great dancer in his film *Dream Ballerina.* The next year she had a small part in another French film, *Olivia* and, as a member of the Madeleine Renaud-Jean-Louis Barrault company, had a non-dancing role in Henry de Montherlant's *Malatesta.*

After the Ballets des Champs-Élysées was reconstituted in 1951, Violette Verdy came back to dance *Les Amours de Jupiter,* the ingenue in *Treize Danses, La Sylphide,* and many others. For a time in 1952 she danced in Yvette Chauvier's Ballets de Marigny, where she interpreted Chopin and danced in Georges Auric's ballet, *Facheux.*

When Roland Petit left the Ballets des Champs-Élysées in 1953 to organize his Ballets de Paris, he offered Violette Verdy star billing. In several seasons she danced *Deuil en 24 Heures, Lady in the Ice,* and *La Perle.* With Petit in *Le Loup* she created the part of a young wife led to believe her husband is turning into a wolf. In 1954 Petit brought her to the United States and although she was not accorded the star billing of her more famous colleague Leslie Caron, she won praise for her work in the general repertory and notably in *Le Loup.* When the tour ended she went to Hollywood with Miss Caron, where they both appeared in the MGM film *The Glass Slipper.*

At the request of Sol Hurok, Julian Braunsweg of London's Festival Ballet tapped Miss Verdy for the company's London season and brought her back to the United States for its 1954-55 tour. Back again in Europe, she worked in a short film, *Dance at Versailles,* danced with Jean Babilée's company in Paris in *Balance for Three,* and at Aix-en-Provence in June danced John Taras' *Orpheus* with Henning Kronstam, the premier danseur of the Royal Danish Ballet. In July she joined La Scala's troupe for the Rodrigues-Prokofiev *Romeo and Juliet* at the 1955 Verona Festival. At the end of the year she was in Paris again with Ballets de Paris dancing in *Le Loup* with Petit. In the spring of 1956 she danced at La Scala in Rodrigues' new ballet *Cinderella,* choreographed to Prokofiev's music, but she was forced to withdraw after sustaining an injury.

In 1957 Miss Verdy appeared at the Strasbourg Opera in Serge Lifar's version of *Romeo and Juliet.* Then she accepted an invitation from Dame Marie Rambert to dance *Giselle* and *Coppelia* with Ballet Rambert, and created a leading role in Andrée Howard's *Le Conte Fantastique.* In London she found a letter from Lucia Chase, director of the American Ballet Theatre, inviting her to join that company in a tour of more than 100 American cities, along with engagements in Europe. The most notable event of that tour was her interpretation of the proud and vicious anti-heroine of Birgit Cullberg's ballet *Miss Julie.* Partnered by Erik Bruhn as the vengeful and sinister butler, she gave a performance that, in the opinion of most critics, combined brilliant dancing with great acting.

When, at the end of the American tour, the American Ballet Theatre was temporarily disbanded, Miss Verdy did not return to Europe. She had so impressed the founder of the New York City Ballet, George Balanchine, that he lost no time in acquiring her for his company. When it was announced in September 1958 that Violette Verdy would become a Balanchine dancer many wondered how a style as individual as hers would be absorbed into the cool abstractions of the Balanchine school, but she made the transition smoothly. For the first time she felt involved in something bigger than herself, in an experience that "meant finally being taken over." As she explained to Walter Sorell in the Providence *Sunday Journal* (September 13, 1959): "I am Russian trained and I don't think I have any specific style. Particularly now after having worked with Balanchine, I feel I can work with any ideas with body and soul."

For her debut on November 25, 1958 she danced Balanchine's elegant *Divertimento No. 15* to the music of Mozart. Although she won accolades in her first season in *Western Symphony, Stars and Stripes,* and *Medea,* a recurring tendonitis forced her to cancel many performances. John Martin summed up her work in the New York *Times* (February 8, 1959): "As for Violette Verdy, the newest-comer to the roster, she is adorable as a personality and richly gifted as an artist."

As the Captain of the Amazons in *Con Amore* Miss Verdy displayed a rich talent for comedy. Other successes were her dancing of the title role in *Medea,* her debut at the Metropolitan Opera House in *The Gypsy Baron* (December, 1959), her performance of the taxing title role of the *Firebird,* and her appearance in *Pas de Deux,* which Balanchine especially choreographed for her and Conrad Ludlow to a score by Tchaikovsky. *Pas de Deux* has since become a bravura piece for Miss Verdy and Edward Villella, and they have brought down the house with it on many occasions. Miss Verdy's special attributes have inspired Balanchine to create roles for her in other works, including *The Figure in the Carpet* and *Liebeslieder Walzer.*

Critics have long been impressed with Violette Verdy's musicality. In discussing her success in Balanchine's abstracted version of Act II of Tchaikovsky's *Swan Lake,* John Martin of the New York *Times* (January 2, 1961) credited her with listening to the music "with both ears," and with finding in it not only beats and accents, but "inferences of inner feeling or outward excitement." In her interview with Walter Sorell Miss Verdy acknowledged her indebtedness to Balanchine. "When you work with him, his great musicality becomes obvious," she said. "You begin to hear the music with his ears, and one learns how his choreographic ideas virtually emerge out of the music."

In 1961 Miss Verdy appeared with Jacques d'Amboise on the televised *Bell Telephone Hour* in short works choreographed for the occasion by Donald Saddler. Late that summer she joined the company in Chicago for its engagement at the Ravinia Festival, and in performances of *The Nutcracker* late that year she danced the Sugar Plum Fairy. When Balanchine's *A Midsummer Night's Dream* had its première on January 17, 1962, Miss Verdy appeared in the dazzling second-act pas de deux especially created for her. That year she toured the Soviet Union with the rest of the company, and when, on December 6, 1962, she appeared with Edward Villella at Dame Margot Fonteyn's London gala for the Royal Academy of Dancing, they both received an ovation for the Tchaikovsky *Pas de Deux.* That same year she also danced in the Metropolitan Opera's new production of Gluck's *Orfeo ed Euridice.*

Her old enemy, tendonitis, forced Miss Verdy to cancel her scheduled performances with England's Royal Ballet in the fall of 1963, but by February 29, 1964 she had recovered enough to dance the demanding part of Aurora in Frederick Ashton's version of *The Sleeping Beauty.* By the time she returned to New York her tendonitis had become so acute that she could not think of dancing, and it seemed as though her career was at an end. Although she had long resisted surgery, she finally submitted to tendon grafts on both legs. Recovery was both long and uncertain.

Not even during her convalescence did Miss Verdy forsake the dance. Unsure as to whether she would be able to return to performing, she began to teach, and, by working with smaller and evolving groups, she became familiar with regional dance. Her interest in the movement has grown so steadily that she is now a staunch proponent of regional ballet. She has taught master classes in many dance institutions, including the Northeast Regional Ballet Festival, the Pennsylvania Ballet School, Ballet Etudes Repertory Company, Dance Masters of America, and others. Miss Verdy believes that the next breakthrough in American dance will come from the regional movement.

In 1965 Violette Verdy returned to the stage briefly, only to discover that she was unable to dance without great pain. On the advice of Balanchine she went to France, where she found a doctor willing to try a series of injections. Miraculously they worked; she could now dance without pain. On her return to the New York City Ballet, John Martin wrote in the New York *Times* (May 4, 1966): ". . . no one but Miss Verdy seems to have understood the resolute heartbreak of *Liebeslieder Walzer.* She tosses her head with a difference, her smile has courage as well as gaiety, and momentarily caught in a still late-19th century room, she seems to understand that not only hearts but also a world is breaking. So there you are, having already decided that *Liebeslieder Walzer* was nothing but dance's natural essence, the mind recalls a piercing glance from Miss Verdy and thinks again."

Continuing to give her first allegiance to the New York City Ballet, Miss Verdy counts among her recent credits the leading role in the Emeralds portion of *Jewels,* Balanchine's poignant *La Source,* and what is one of the most understated solos in all ballet in Jerome Robbins' recent masterpiece, *Dances at a Gathering.* In great demand outside her home company, in 1968 she joined Washington's National Ballet for her first Giselle in many seasons, with Edward Villella as Albrecht. The pair repeated their triumph in Boston and Miami, and in March they returned to the National Ballet to dance *La Sylphide.*

Equally busy with nondancing projects, in 1967 Miss Verdy restaged her ballet *Cantabile*—originally choreographed for Jeunesses Musicales of Paris—for the Manhattan Festival Ballet. For the Dayton (Ohio) Civic Ballet she choreographed her *Choix du Roy* and staged *The Nutcracker.* She finds time to travel for the Ford Foundation, auditioning young talent for scholarship study in New York City.

Five feet three inches tall and about 100 pounds in weight, Violette Verdy has long blond hair and flashing green eyes. In 1968 she received the coveted Capezio Award for her many contributions to dance. Many interviewers have commented on her articulateness and her enthusiasm for whatever subject comes under discussion. In 1961 she married Colin Clark, a British television executive, but the marriage ended in divorce. She lives with her mother in New York City, in a home crowded with antiques handed down from her ancestors in Brittany. Gourmet though she is, she leaves most of the cooking to her mother, and if she eats too much one night, she exercises a few extra minutes the next day until the excess is gone. In an interview with Jean Powell in the Washington *Evening Star* (August 10, 1966) she said: "I do not drink . . . but being French I do drink a little wine. And the red wine of France is the dancer's wine. When I drink it, I glow all over." Violette Verdy might well have been describing the effect she has on audiences when she is dancing.

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VO NGUYEN GIAP (vo nwin zop)

Sept. 1, 1910(?)- Minister of Defense and Commander in Chief of the People's Army, Democratic Republic of Vietnam
Address: b. Ministry of Defense, Hanoi, Democratic Republic of Vietnam

General Vo Nguyen Giap, the Minister of Defense of the Democratic Republic of Vietnam (popularly known in the West as North Vietnam) is universally recognized as an authority on and practitioner of modern guerrilla warfare equalled only by Mao Tse-Tung and the late Ernesto Che Guevara. Like North Vietnam's late President, Ho Chi Minh, and its Premier, Pham Van Dong, Giap is a Communist fiercely nationalistic in his orientation, wary of domination by either Peking or Moscow and, even more ruthlessly than they, dedicated to ending completely the foreign interference in Vietnamese affairs that began with occupation by the Chinese more than a millenium ago. Giap drove out the Japanese in 1945 and the French in 1953—a feat for which he is known and respected throughout Vietnam, north and south, as "the Tiger of Dienbienphu"—and he is determined today to help his "southern compatriots" drive out the Americans and unify the country under an indigenous leadership free of outside control. In the midst of the war that continues to rage as peace talks drag on in Paris, he has said: "Our people are living the most glorious years and months in the history of our people's thousand-year-old struggle against foreign aggression and in the history of the decades-old revolutionary struggle under the leadership of our party."

Vo Nguyen Giap—whose first name means "force" and whose last means "armor"—was born on September 1, 1910 (some sources give the year 1912) in Quangbiln Province in central Vietnam, which at that time comprised with Laos and Cambodia the French protectorate of Indo-China. His father was a poor but literate peasant who supported his family by cultivating rice. Giap attended local public schools and the French college in Hue. In 1926, when he was fourteen, he joined the Newannam party, a clandestine nationalistic movement, and four years later French security police in Hue arrested him on suspicion of revolutionary agitation and jailed him for several months. After his release from jail he resumed his nationalistic involvement, and in 1934 he joined the Indo-Chinese Socialistic party.

Giap studied law at the French-run University of Hanoi, where he earned a doctorate in 1938. One of his professors at the university later remembered him as "passionate and sentimental." While studying he taught history at the private Thang Long School in Hanoi, where he showed a keen interest in military strategy, particularly that of Napoleon. "He could step to the blackboard and draw in the most minute detail every battle plan of Napoleon," one of his students has recalled.

While studying and teaching in Hanoi, Giap joined the Indo-Chinese Communist party, which had been founded by Ho Chi Minh in 1930. In 1939, just before the Japanese occupation of Indo-China, the party was outlawed and Giap fled to China, where he joined Ho Chi Minh and became his military aide. On May 19, 1941 in the village of Chingsi, China, Ho dissolved the Indo-Chinese Communist party and with Giap organized the Vietnam Doc Lap Dong Minh Hoa (League for the Independence of Vietnam), a coalition of various exile forces dedicated to liberating their country from Japanese occupation and, eventually, French colonial rule. The coalition became known popularly as the Viet Minh.

At Ho's direction, Giap organized a Viet Minh army of liberation and trained it under Chinese Nationalist sponsorship. In December 1944 Ho and Giap returned to Indo-China with their army to wage guerrilla warfare against the Japanese. The Viet Minh forces cooperated closely with the United States military, rescuing downed American flyers and gathering intelligence for the Office of Strategic Services. Ho and Giap then had every reason to believe that the United States, with its anticolonial background, was a friendly power to which they might look for understanding and support in establishing their independence from the French after the war.

The Viet Minh army marched victoriously into Hanoi on August 19, 1945, driving the Japanese out and forcing Emperor Bao Dai to abdicate. The Democratic Republic of Vietnam was proclaimed, with Ho Chi Minh as its provisional president and Giap as Minister of the Interior. Ho's presidency was ratified in a national election in January 1946, when 230 Viet Minh won seats to the 300-member national assembly. Later in 1946, when Ho was trying to de-Communize the public image of his government for the sake of better international relations, Giap was dropped briefly from the Cabinet. At that time Giap was considered Moscow-oriented.

The French, reluctant to give up their claims on Vietnam entirely, signed a *modus vivendi* recognizing the Democratic Republic of Vietnam as a free state within the French Union but allowing them to continue to exploit their rich holdings in rice land and rubber plantations in Cochin China, as the southern part of Vietnam was then called. Jurisdictional friction continued, however, and in December 1946, when the French set up a customs office to control international trade in the port of Haiphong in northern Vietnam, Ho declared "a national war of resistance." Giap, still commander in chief of the army, returned to the Cabinet as Minister of Defense.

Faced with overwhelmingly superior numbers and artillery, Giap took his rag-tag army into the Tonkinese mountains, built it into a 60,000-man guerrilla force, and prepared it for long, patient harassment of the French. His training manual, a refinement of that of Mao Tse-Tung, stressed the importance of suspense and surprise in guerrilla warfare. "Use the feint, the ambush, the diversionary outrage," he advised, according to one paraphrase. "The enemy may outnumber you ten to one strategically, but if you compel him to disperse his forces widely you may outnumber him ten to one locally wherever you choose to attack him." Another important principle he taught his men was the necessity of earning and keeping the support of the peasants, without whose allegiance a guerrilla cannot safely move, hide, live off the land, or receive and transmit reliable intelligence. Giap's guerrilla manual has been published in English under the title *People's War, People's Army* (Praeger, 1962).

In Giap's strategy, as in that of the Chinese Communists, guerrilla resistance was but the initial phase, preparatory to more conventional warfare. The second phase was defensive and offensive mobile warfare, and the third was open, full-scale counter-offensive. He moved successfully into phase two in 1950, and, after a premature, unsuccessful effort in 1951, into phase three in the early 1950's. By the end of 1953 the French were noticably tiring of a war that had already cost them nearly $10 billion and 170,000 dead or missing. Giap's army also suffered high casualties, particularly in its 1951 failure, but it was more strongly motivated, fighting as it was for its homeland and imbued as it was by Giap with the stoic reminder that "every minute thousands of men die all over the world."

The final, spectacular blow with which Giap brought the French to their knees was the siege of Dienbienphu, a French fortress located in a valley 180 miles west of Hanoi. In late 1953 and early 1954 the French, not knowing that Giap had acquired 100 American-made 105-mm. howitzers, parachuted more than 12,000 men into the valley, hoping to lure Giap into battle there. Setting up its artillery on the surrounding hills, Giap's army trapped the French force within the bastion. After fifty-five days of bombardment, with 4,000 of their number dead and 8,000 missing, the French surrendered. Giap thus became the first military leader to defeat a major Western army on the continent of Asia.

At Geneva, Switzerland on July 21, 1954 the French and Vietnamese signed a cease-fire agreement that was formally recognized by all major powers except the United States. Both sides agreed that Vietnam, north and south, was one country, but they could not agree on its political future. Provisionally, a line was drawn at the seventeenth parallel, dividing the country temporarily into north and south. The Communist government of Ho Chi Minh would rule the north and the French would in effect control the south until the Vietnamese people themselves decided the fate of the country as a whole. The Geneva Agreement provided for a national election for that purpose, to be held in 1956.

After the Geneva Conference the United States replaced weary France as the Western power in Vietnam. It did so gradually and reluctantly, out of a desire to retain France as an ally in Europe and out of fear of Communist China. The passing of the torch from French to American hands was marked by the installation in the presidency of South Vietnam of Ngo Dinh Diem, a Catholic Vietnamese groomed for the post in the United States. In 1956 Diem, on the advice of President Dwight D. Eisenhower of the United States, refused to permit the national election called for by the Geneva Agreement. Despairing thenceforth of reunifying their country by legal means, nationalists in the south went underground in the late 1950's and formed the National Liberation Front, a revolutionary organization better known by the nickname of its military arm, the Viet Cong.

GEN. VO NGUYEN GIAP

Originally, the National Liberation Front was a broad and motley coalition of militant South Vietnamese patriots, from Catholics to Buddhists, but the Communist faction eventually became dominant, partly because the organization was forced to lean increasingly on support from Communist North Vietnam. As the United States sent military aid and advisers to help the Saigon government cope with the Viet Cong insurgency, the Hanoi government reciprocated with similar aid to the Viet Cong. The mutual intervention escalated year by year until, in 1965, all pretense of merely advisory roles was dropped. President Johnson committed hundreds of thousands of American ground troops to the war and began regular bombing of North Vietnam. General Giap sent divisions of North Vietnamese regulars into the South to fight alongside the Viet Cong and assigned his associate General Nguyen Chi Thanh to the overall planning of strategy and direction of operations in the South.

According to reports, Giap and Thanh were often in disagreement, with Thanh asking for big-unit battles and Giap insisting on a prolongation of the guerrilla phase of the struggle. In articles published in Hanoi in 1967, Giap asserted that the Americans were involved in a hopeless stalemate in Vietnam, and that, unlike the Vietnamese, whose perspective is long, they could not bear the frustrations of a protracted guerrilla war. He wrote: "The United States imperialists want to fight quickly. To fight a protracted war is a big defeat for them. Their morale is lower than the grass. . . . National liberation wars must allow some time—and a long time." The articles were collected in a book, which has been published in English by Praeger under the title *Big Victory, Great Risk* (1968).

In the summer of 1967 General Thanh was killed in action and Giap took direct control of Communist military operations in the South, setting up his headquarters just north of the DMZ, the demilitarized zone. Early in 1968 he led the Americans to believe that he was planning a Dienbienphu-type attack on the Marine outpost at Khe Sanh, near the DMZ. Then, during Tet, the lunar new year, in February 1968, while the Americans were concentrating on fortifying their position at Khe Sanh, Giap launched a sweeping offensive against cities, airfields, and military installations throughout South Vietnam. His Communist force of 36,000 attacked forty-four provincial capitals, occupying many of them. Saigon itself was turned into a battlefield and the American Embassy there was briefly occupied. After the offensive, American officers stressed the 15,000 losses suffered by the Communists, but there was no denying that Giap's bold move was at least a moral and psychological victory, demonstrating that the Viet Cong had the cooperation of the people and were able to strike at will virtually anywhere in South Vietnam.

In 1938 Vo Nguyen Giap married Minh Thai, a fellow Communist militant, who died while imprisoned by the French in 1939. By his marriage to Minh Thai, Giap has one child, a daughter. There are reports, unverified, that he remarried in 1947. Giap is a member of the Lao Dong party's central committee and politburo. His fervent nationalism has often clashed with the pro-Peking sentiment of some other party leaders, and for that reason he has never risen to higher than sixth place in the party hierarchy despite his position second only to that of the late Ho Chi Minh in the pantheon of popular North Vietnamese heroes.

General Giap is a stocky man, five feet tall, with black hair. An ascetic, he neither smokes nor drinks, and he prefers informal, baggy clothes and sandals made from old tires to regular uniforms. He is reputed to be a hard taskmaster, and his quick temper has earned him the epithet "the Volcano and the Snow." Dennis Bloodworth's memoir of him in the Toronto *Globe and Mail* (February 8, 1968) is worth quoting at length: "Anxious father of the People's Army and very much the realist, General Giap nevertheless radiates an intelligent, calculating confidence. Relaxed between wars, he greeted me in Hanoi in 1957 with a quick smile that the healing years had restored. His features, taken separately, were softly molded in the broad, almost feminine face, the lips shapely, the chin rounded, the eyebrows like black feathers. Put together, however, they became the self-contained visor of the soldier, the eyes and facial muscles imposing their own discipline. General Giap is unbending on duty, meticulous among the maps, a sagacious organizer, a buttoned-up man in a buttoned-up uniform who watches where he puts his small feet."

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WARWICK, DIONNE

Dec. 12, 1940- Popular Singer
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The distinctive, versatile voice of Dionne Warwick, interpreting the moody songs of Burt Bacharach and Hal David on the Scepter label, has demolished the barriers that used to separate pop, rhythm and blues, jazz, and gospel singing. Miss Warwick began recording for Scepter Records in 1962, when the company was a small enterprise specializing in rhythm and blues aimed largely at the Negro market. Within six years the sales of her LP's reached 5,000,000 and those of her singles 6,500,000. Three of the LP's and one of the singles—"Valley of the Dolls"—earned her Gold Records, awards signifying sales of more than 1,000,000 copies each. Miss Warwick herself summed up the significance of her career when she explained to John S. Wilson in an interview for the New York *Times* (May 12, 1968): "I came along in an era when kids were tired of hearing songs that just said, 'Boo-boo-boo.' Until then, any Negro singer—except Ella Fitzgerald or Nat Cole, who were jazz or hip pop—was categorized as R & B no matter what they did. I had a different kind of sound that was accepted by both the R & B audience and the pop audience."

Dionne Warwick's professional name derives from a misspelling in one of her early recording contracts. She was born Marie Dionne Warrick in Orange, New Jersey on December 12, 1940. Her parents are Mancel (spelled Marcel in some sources) Warrick, a chef, and Lee Warrick, who was business manager of the Drinkard Singers, a church choir group composed of members of the family and relatives. The group toured professionally for twenty-seven years and became perhaps the most successful gospel group of its time in the United States. It was the first such group to record for RCA Victor and the first to participate in the Newport Jazz Festival. Miss Warwick has a younger sister, Dee Dee, and a younger brother, Mancel, Jr.

The satin-voiced songstress grew up in modest comfort in a devoutly Methodist home—owned, and still lived in, by her parents—in a racially integrated middle-income section of Orange. In adolescence she began to make appearances with the Drinkard Singers at the New Hope Baptist Church in Newark and elsewhere, playing the organ accompaniment for the group and filling in as a singer when one of the adults was absent. "You just know she's had gospel training," her mother has observed. "She's got that deep soul feeling." In 1954 Miss Warwick, her sister, and their cousin Myrna Utley formed their own group, the Gospelaires, and sang together as a trio for seven years. As the only member who could read music, Dionne was the natural leader of the group.

Intending to become a music teacher, Miss Warwick obtained a scholarship to the Hartt College of Music at the University of Hartford, where she enrolled as a student of piano, theory, and voice in the autumn of 1959. During summers and other vacation periods she continued singing with the Gospelaires, who were then doing choral backgrounds for Sam ("The Man") Taylor, the Drifters, and other featured singers and groups at the Apollo in Harlem and other Negro theatres and in recording sessions.

Burt Bacharach, then a relatively unknown composer-arranger for Marlene Dietrich and others, met Miss Warwick in 1960. The occasion of their meeting was a session in which Bacharach conducted the Drifters and, in the background, the Gospelaires in a rendition of his song "Mexican Divorce." Dionne caught the composer's attention immediately. "She was singing louder than everybody else," he has recalled, as quoted in *Ebony* (May, 1968), "so I couldn't help noticing her. Not only was she clearly audible, but Dionne had something. Just the way she carries herself, the way she works, her flow and feeling for the music—it was there when I first met her. She had, and still has, a kind of elegance, a grace that very few other people have." Bacharach was impressed with her "tremendous strong side" combined with her "delicacy when singing softly," but he wanted to write songs for her above all because, as he has explained, she was "no play-safe girl. What emotion I could get away with!"

Bacharach's compositions are brilliant but sometimes difficult to sing or play. Miss Warwick recalled her first experience singing a Bacharach solo, at the Apollo Theatre, in an interview with Jerry Tallmer of the New York *Post* (November 26, 1966): "The musicians said: 'It's impossible to have a 5/4 bar, then a 4/4 bar, then a 7/8 bar,' I said: 'Speak to Bacharach. It's just as difficult for me as for you.' But I've never had a problem anywhere, except that first night at the Apollo. The musicians appreciate that I'm testing their abilities. They're testing mine too." Tallmer noted that she made the last statement "laughing her good laugh."

While continuing her studies at the Hartt College of Music, Miss Warwick cut some of the demonstration records that Bacharach and his lyricist, Hal David, used in presenting their compositions to record companies and singers. In 1962 Florence Greenberg at Scepter Records heard one of them and told Bacharach: "Forget the song. Get the girl." Scepter signed a contract with Bacharach, David, and Miss Warwick and soon afterward released the team's "Don't Make Me Over." When the record hit the top ten on the pop charts, Miss Warwick quit school to concentrate on her career. Following an agenda mapped out by Bacharach and her manager, Paul Cantor, she began a ceaseless round of tours, the first of them in France, where the response of audiences was wildly enthusiastic. (The feeling was reciprocal. "Paris is a home away from home," she said four years later. I've been to Paris a million times. . . . I never learned how to live until Europe.") Eventually she settled into an annual itinerary that took her to world capitals during four months out of each year. During the other eight months she toured college campuses and the Negro theatrical circuit in the United States.

For Jerry Tallmer in the New York *Post* interview Miss Warwick ran through the first three years of her discography: "From 'Don't Make Me Over' we went on to two bombs, and then 'Anyone Who Had a Heart' and then 'Walk On By' and then 'Who Can I Turn To?' and then 'Here I Am' and then two bombs more and then 'Reach Out for Me' and then 'Message to Michael' and 'Trains, Boats, and Planes' and . . . 'I Just Don't Know What to Do.'" Paul Cantor, who was present at the interview kibitzed: "Bombs? I just want to say that her bombs sell over 100,000 copies each."

DIONNE WARWICK

The young singer's first appearance in a big-time nightclub was at Basin Street East in New York City in 1964. Approaching that engagement with some trepidation, she fortified her performance with special material. "A man, who shall be nameless, was paid a lot of money to write things for me to say, to pick my songs," she has revealed, as quoted in the New York *Times* (May 12, 1968). "Opening night was disastrous. The man wrote something for somebody else, not me. I didn't know who I was. I was very insecure, very uncertain. The audience was uncomfortable. After that first night I threw out everything the man wrote and put in what I'd been doing at college concerts. There's no booze, no knives and forks. My college act works because I speak to them, not above them." In the poll conducted by the trade magazine *Cash Box* at the end of 1964, Miss Warwick was rated the top rhythm and blues singer recording in the United States. During the 1964-65 television season she appeared three times on the network musical show *Hullabaloo,* and early in 1965 she sang at the Savoy Hotel in London.

With Bacharach conducting the orchestra, Miss Warwick made her debut at Philharmonic Hall in New York's Lincoln Center in October 1966. Singer and orchestra lost each other briefly during the first number, but the rest of the performance was, as a reviewer in *Newsweek* (October 10, 1966) observed, "straight up, like fireworks." The *Newsweek* critic went on: "All [the songs] came out Warwick, in her restrained gospel style, deliciously phrased, uncontrived, and in a polished, flexible voice that was deep purple below and sky-blue above. Not only does she reach up to E natural comfortably, but she stays there in a dazzling acrobatic display of vocal weightlessness, changing colors and dynamics with chilling impact. Cushioning all her songs is an uncanny rhythmic sense. . . . Her body pulsates and twitches. . . . Her songs . . . leave Dionne limp. . . . Even a standing ovation failed to bring an encore. She had nothing left to give."

In October 1966 Miss Warwick performed on the French television program *Le Grand Gala du Disque,* which was transmitted to viewers all over Europe through Eurovision, and in the following months on American television she was a guest on the Red Skelton and Ed Sullivan shows. In the 1966 *Cash Box* poll she was rated second, after Petula Clark, among all pop recording artists. By the end of 1966, eight million copies of Miss Warwick's single records and four million of her albums had been sold. In 1967 her recording of "Alfie" outsold the versions of that song done by some forty other singers.

During 1967 Miss Warwick's bookings included the supper club rooms of the Fairmont Hotel in San Francisco and the Shoreham Hotel in Washington, D.C. After witnessing her show at the Shoreham, William Rice wrote in the Washington *Post* (December 22, 1967): "She chooses to use her vocal ability rather than relying on stomping and screaming. . . . She can produce the impression of a 'soul-singer's scream' without raising her voice and so practiced is her vocal control and her technical mastery that she glides from a gospel chant to a torchsinger's moan with disarming ease."

In May 1968 she had her initial booking at the Copacabana in New York City, and the critic for *Variety* (May 15, 1968) reported on her opening night at the Copa thus: "Miss Warwick . . . was surprisingly up-tight in her initial brace of tunes (she was winning a nervous race with the band). But in the middle of her third number—a belted ballad—she broke out of the clutch in so dramatic a fashion it could have been part of the act. From then on it was swinging all the way with a lively and varied run-through of her hits and such tunes as "The Impossible Dream" and "Battle Hymn of the Republic." At the Newport Jazz Festival in 1968 she attracted an audience of 19,000, a festival attendance record. In recognition of her 1968 hit "Do You Know the Way to San Jose?" she was made an honorary citizen of San Jose, California.

In the autumn of 1968 Miss Warwick completed work before the cameras in the first independent movie production ever undertaken by the Theatre Guild. The film, entitled *Slaves* and released by the Walter Reade Organization in 1969, is a realistic portrayal of the oppressive servitude suffered by blacks in the United States before the Civil War. Costarring with Ossie Davis and Stephen Boyd, Miss Warwick is cast in the nonsinging role of the slave mistress of a corrupt plantation owner, played by Boyd. The motion picture was produced by Peter Lang and directed by Herbert Biberman, who also coauthored the original script with John Killens and Alida Sherman.

The trim 118-pound singer has, according to Jerry Tallmer, "high cheekbones, poignant mouth, fine-drawn chin and jaw, [and] beautiful eyes. More statuesque than her five feet five inches would suggest, especially when she is on stage in a slinky gown, she looks, in the words of one observer, "tall, elegant, and wickedly curvy." Her gowns, costing upwards of $3,500 each, are designed for her by Sarmi, Dior, Balmain and Balenciaga, and although she regularly gives those she does not intend to wear again to young, struggling singers, there is always an abundant supply of them in her wardrobe at any given time.

Untouched in her own life by the harsher aspects and effects of racial prejudice and discrimination (until she experienced Southern segregation as a young adult), Miss Warwick has compassion for the children growing up in ghetto slums, and in 1968 she set up a college scholarship fund for underprivileged students. "I am not a marcher or a sign-carrier," she has said, "but I am busy with the problems of poverty and race." About young people, including hippies and "flower children" (for whom she once performed in Golden Gate Park in San Francisco), she has said: "Man, I dig that scene. . . . It means peace, just peace. If I could have my way, all of my audiences would be like these kids." She has entertained in Vietnam out of concern for the young men dying there.

Dionne Warwick married Bill Elliott, a drummer who is now studying acting, in September 1967, and the two make their home in a new house they have purchased in Maplewood, New Jersey. Miss Warwick told reporter Jerry Parker in an interview for *Newsday* (May 12, 1969) of her preference for the suburbs; "If you paid me, I couldn't live in New York. I like air, trees, and houses—that's how I was brought up." She has said she may some day leave show business and teach music in a public school. In January 1969 she gave birth to her first child, a son. Closely attached to her roots, she often visits her parents in Orange, and keeping in touch with her family by long-distance is one of the contributing factors in a telephone bill that runs into hundreds of dollars per month. Having no weight problem, she is forever munching on snacks, and she is a heavy cigarette smoker.

According to a report in *Newsweek* (October 10, 1966), Dionne is "cheerful, bright, quick to respond to people." The report went on: "Dionne is pleased but relatively unaffected by success. . . . She has her own definition of success: 'Someday I want the kind of loyalty among audiences that Ella Fitzgerald has, so that if I want to stop for two years or ten years I could come back and still be Miss Dionne Warwick. Right now I'd just like people to understand what I try to do—that it's not conjured up, not just style, that I'm pleading the case and you're getting it all, baby, ready or not, here comes all of it.' "

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WEISS, PAUL

May 19, 1901- Philosopher; university professor
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Paul Weiss is, in the words of Andrew J. Reck, "America's foremost speculative philosopher." In this era of positivism, most philosophers have turned away from metaphysics—systems of thought that attempt to give a broad and coherent explanation of the basic nature of all things—to devote themselves to specialized analyses of language, logic, or scientific principles. Against this current, Weiss continues in the tradition of Aristotle, Aquinas, Descartes, Kant, Spinoza, Hegel, and the other great ontological system-builders who have—in Weiss's words—sought "to understand, clarify, and explain every aspect of being and knowledge." Weiss, who began teaching at Yale University in 1946, retired as Sterling Professor of Philosophy there in June 1969 and joined the faculty of the Catholic University of America in Washington, D.C. The major summation of his thought to date is his monumental *Modes of Being* (1958).

Paul Weiss, one of the four sons of Samuel Weiss, an immigrant tinsmith, and Emma (Rothschild) Weiss, was born in New York City on May 19, 1901. Describing his childhood on New York's Lower East Side, Weiss has written in *Right and Wrong* (Basic Books, 1967): "My family was not very poor while I was growing up; it had been previously. As I think of the slums today, I am inclined to say that I came out of a shabby neighborhood, not a genuine slum. In any case, I would say we lived a comparatively happy life." He attended New York City's public schools until the age of sixteen, when he dropped out of the High School of Commerce to take a job as a stenographer.

Six years later, learning that it was possible for an adult without a high school diploma to study evenings at the City College of New York, he enrolled in three philosophy courses at CCNY. Soon afterward, on the advice of his teachers, he quit his job and became a full-time philosophy student in CCNY's regular college division, where he came under the strong influence of Morris Cohen. As an undergraduate at CCNY he was a member of the debating team and the student council, and he won election to Phi Beta Kappa. He took his B.A. degree *cum laude* in 1927.

From CCNY Weiss went into graduate work in philosophy under Alfred North Whitehead at Harvard University, where he took his M.A. degree in 1928 and his Ph.D. degree the following year. Weiss's chief interest at that time was symbolic logic. "His accomplishments as a symbolic logician did not, however, restrict him solely to the technical manipulation of formal symbols," Andrew J. Reck noted in his chapter on Weiss in *The New American Philosophers* (1968). "*The Nature of Systems* [Open Court, 1929], his doctoral dissertation, explores existing symbolic systems of logic and mathematics. It manifests his early preoccupation with the genuinely speculative problem of discovering and formulating a general theory descriptive of all systems and explanatory of their interrelations."

PAUL WEISS

After doing further graduate work, at the universities of Freiburg and Paris on a Sears Travelling Fellowship in 1930-31, Weiss was an instructor in philosophy at Harvard University and its sister school, Radcliffe College, for a year before joining the faculty of Bryn Mawr (Pennsylvania) College as an associate professor. With Charles Hartshorne, he edited Charles Sanders Peirce's *Collected Papers* in six volumes (Harvard Univ. Press, 1931-35). Weiss has said that he "learned more from Peirce than from anyone else."

Weiss was promoted to full professor at Bryn Mawr in 1940 and to chairman of the department of philosophy there four years later. He went to Yale University as a visiting professor in 1945 and became a permanent member of the Yale faculty the following year. In the meantime, he had begun to move cautiously from logic into metaphysics. In 1938 he published *Reality* (Princeton Univ. Press), a study of the nature of finite beings, which he terms "actualities." In his second book, *Nature and Man* (Holt, 1947), he looked into the nature of one finite being, man. "A work in philosophical anthropology," Andrew J. Reck observed, "*Nature and Man* was foundational to Weiss's ethics; at the same time it uncovered a dimension of reality beyond Actuality, a dimension or mode of being which he later called Ideality." His ethical system was developed in *Man's Freedom* (Yale, 1950).

Weiss worked through most of the 1950's on his magnum opus in ontology, *Modes of Being* (Southern Illinois Univ. Press, 1958), which Reck called "the climax of Weiss's quest for a systematic formulation of his philosophy." Reck went on: "*Modes of Being* presents a fourfold ontology of Actuality, Ideality, Existence, and God. The presentation is unique for modern philosophy. Weiss divides the book into four major parts—one for each of the four modes—and advances each proposition as a numbered thesis. Each numbered thesis is elucidated and demonstrated in a subordinate paragraph. The structure of the system, in which each thesis receives support from and renders support to the other theses, is made plain by the fact that in clarifying or maintaining every thesis Weiss cites by number the relevant theses in an elaborate cross-reference system." Even critics unsympathetic to metaphysics found the work impressive.

Within the general frame he laid out in *Modes of Being,* Weiss went on to systematic speculation on politics and law in *Our Public Life* (Southern Illinois, 1959); on art in the *World of Art* (Southern Illinois, 1961) and *Nine Basic Arts* (Southern Illinois, 1961); on history in *History: Written and Lived* (Southern Illinois, 1962); on religion in *Religion and Art* (Marquette Univ. Press, 1963) and *The God We Seek* (Southern Illinois, 1964); on education in *The Making of Men* (Southern Illinois, 1967); on ethics in *Right and Wrong* (Basic Books, 1967); and on sport in *Sport; A Philosophic Inquiry* (Southern Illinois, 1969).

Since 1955 Weiss has spent each morning putting down his thoughts on paper, typing rapidly to retain the spontaneity in his flow of ideas. The results, varying from short paragraphs to long essays, have been published since 1963 by the Southern Illinois University Press in a quarterly series of fascicles with the general title *Philosophy in Process.* The series is being published in collected form, volume by volume, by Southern Illinois University Press under the same title, *Philosophy in Process.* Reuben Abel, writing of the first volume in the *Saturday Review* (January 29, 1966), called it "the account of a philosophic position as it is being arrived at, and painfully thought through, with all its self-criticisms, false starts, new insights, doubts, and revisions. Not for the amateur or the dilettante, *Philosophy in Process* is a rewarding insight into the creative grapplings of a first-rate mind with some of the eternal questions."

Weiss founded and served as the first president of the C.S. Peirce Society and of the Metaphysical Society of America. He founded the latter society's *Review of Metaphysics*—now the fastest-growing philosophical journal in the United States—in 1947 and served as its editor until 1964. In wide demand as a speaker, the philosopher has a busy lecture-tour schedule, and he has been a guest lecturer at the Hebrew University in Jerusalem (1951, 1954, and 1963), the Aspen Institute (1952), the University of Denver (1952), the University of Indiana (1958), Grinnell College (1960), Purdue University (1961), Wesleyan College (1963), Marquette University (1963), and Haverford College (1964). He has founded or served as an officer of the Philosophical Education Society, the Conference on Science, Philosophy, and Religion, the American Philosophical Association, the American Association for Middle Eastern Studies, and the New Haven chapter of the American Friends of Hebrew University, and he is a consultant for the Great Books Foundation and the Institute for Philosophical Research.

The Guggenheim foundation awarded Professor Weiss a fellowship in 1938. His other awards and honors include a Rockefeller-Rabinowitz grant for study in Israel and India (1955), an honorary master's degree from Yale (1946), and an Ezra Stiles College fellowship (1962). In 1961, in honor of his sixtieth birthday, a group of Weiss's colleagues, friends, and former students presented him with a collection of essays entitled *Experience, Existence, and the Good* (Southern Illinois). In September 1969, following his retirement from the Yale faculty, Weiss joined the faculty of the Catholic University of America in Washington, D.C. He views the trend toward ecumenism and renewal in the Roman Catholic Church as a sign of a great change taking place in Catholic thought, according to an interview with Joseph G. Herzberg of the New York *Times* (February 23, 1969) in which Weiss said: "Catholic students have had one great advantage in being so well disciplined and well taught. In the past this has been a disadvantage. They were timid about creative thinking and kept too much within the lines of what they had been taught. Protestant thinking has the freshness but lacks the discipline. . . . I am hoping that I will be in at the beginning of a renaissance where the discipline will mesh with the freshness of new ideas."

Paul Weiss, who has been described as "a bouncy little man," is five feet six inches tall and weighs about 138 pounds. An intense, dynamic lecturer whose classes are filled to overflowing, Weiss retains his aggressive platform manner even in conversation. To gain a wide background in the arts, Weiss has taken lessons in painting, acting, music, and ballet, and he has written some dozen poems and one play and done about 100 oil paintings. His interests also include cooking and sports. On the Yale campus he has been a familiar figure in the early mornings, when he takes a brisk daily walk, meditating or talking to an entourage of students. Weiss was married to the former Virginia Brodkin from October 1928 until her death in December 1953. He has two children, a daughter, Judith, and a son, Jonathan, who is a lawyer.

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WIGGINS, J(AMES) R(USSELL)

Dec. 4, 1903- Journalist; former diplomat
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During the last four months of the Johnson administration the post of United States Ambassador to the United Nations was filled by J. R. Wiggins, whose distinguished career has otherwise been in journalism. For twenty-one years Wiggins was editor of the Washington (D.C.) *Post,* and one of his colleagues on that newspaper, Chalmers M. Roberts, has written this encomium of him: "He never had a college education, a fact that doubtless is amazing to the many who know him as a scholar of American history, a Jeffersonian expert, a man of catholic tastes, and a master in the use of the English language. When he came to the *Post* it was a small and struggling newspaper. He gave its news pages tone and integrity and in his later years as editor he gave passion to the editorial page as well. He has that capacity for indignation that so well serves a newspaper." Now in semiretirement, Wiggins publishes and edits a weekly newspaper, the Ellsworth (Maine) *American.*

J. R. Wiggins, who is known to his friends as Russ, was born in Luverne, Minnesota on December 4, 1903 to James Wiggins, a contractor and stonemason, and Edith (Binford) Wiggins. With his brother, Lester, his only sibling, Wiggins attended the public schools of Luverne. At Luverne High School he was on the track and debating teams and edited the school paper; after school he worked part time for the Rock County *Star,* a country weekly published in Luverne. His adolescent experience in journalism, together with his interest in history and geography, were the chief factors influencing him in his choice of a career.

On graduation from high school, in 1922, Wiggins became a full-time reporter for the Rock County *Star.* He was its publisher and editor from 1925, when he purchased the paper, until 1930, when he sold it and joined the staff of the St. Paul *Dispatch-Pioneer Press.* With the *Dispatch-Pioneer Press,* he was an editorial writer from 1930 to 1933, Washington correspondent from 1933 to 1938, and managing editor from 1938 to 1946.

His managing editorship of the *Dispatch-Pioneer Press* was interrupted by service in the United States Army Air Forces during World War II. Beginning in May 1942, he served as an intelligence officer successively at the Army Air Forces Intelligence School in Harrisburg, Pennsylvania, at the Army Air Forces headquarters in Washington, D.C., and in North Africa and Italy. He was discharged with the rank of major in February 1945.

After the war Wiggins served as assistant to the publisher of the New York *Times,* from April 1946 to May 1947, when he was named managing editor of the Washington *Post.* In 1953 he was given the additional title of vice-president of the *Post,* and two years later, when the *Post* absorbed the Washington *Times Herald,* he became vice-president and executive editor of the expanded journalistic enterprise, which was known for five years after that as the Washington *Post and Times Herald.* During his last eight years with the *Post* he was editor and executive vice-president.

A writer for *Newsweek* (October 7, 1968) credited Wiggins with "helping build it [the *Post*] from a small Capital daily to a major national voice." He took strong editorial positions, particularly against "national security" policies inimical to freedom of the press and an informed democratic electorate. To arouse a wider audience to the dangers of governmental secrecy he wrote *Freedom or Secrecy* (Oxford University Press, 1956), which was praised by critics for its scholarship, lucidity, and eloquence. One of the achievements generally credited to Wiggins was Secretary of State John Foster Dulles' relaxation of a ban against travel to China by United States journalists. (The relaxation, applying only to selected newsmen, was considered inadequate by Wiggins, however.) As president of the American Society of Newspaper Editors in the late 1950's, Wiggins fought all attempts to violate the right of the people to know, including the efforts of bar associations to impose narrower limits on news coverage of crimes and trials. He contributed the paper "Crime and the Press" to the symposium *Civil Rights, the Constitution, and the Courts* (Harvard University Press, 1967), which also included essays by Archibald Cox and DeWolfe Howe.

J. R. WIGGINS

The editorial stance of the *Post* under Wiggins was generally interventionist liberal. During the Johnson administration, it staunchly supported both the domestic "Great Society" program and, with some minor reservations, the controversial Americanization of the war in Vietnam. Wiggins believed the massive United States military intervention to be "a justifiable expenditure" if—as he thought probable—it "encouraged other small countries around the world to retain their independence in the face of aggression."

But Wiggins tried always to keep editorial bias out of the *Post's* news reports. "The ideal newspaper man," he once said in an address to the newspaper's staff, "is a man who never forgets which side of the footlights he's on, who never forgets that he is a reporter, . . . not a mover and shaker. . . . Nothing could be more alarming or dismaying to me . . . than to encounter repeatedly the suggestion that the reader knows from the news columns what the views of the newspaper are on various public issues. . . . A commitment still remains an important aspect of a successful newspaper man. But the commitment ought to be the commitment of the honest witness, the fair narrator, the accurate reporter, and not the commitment to advance a certain set of objectives."

Wiggins was disturbed by the extreme pessimism reflected in some of the dissent that swept the country during the Johnson administration. In a speech at Sedgwick, Maine on July 4, 1968 he described himself as "incurably optimistic" and pointed out that "the Declaration of Independence promised freedom but it did not promise freedom from the toil and anguish and ardor of democratic government. . . . It did not promise it then and it cannot promise it now. Those who know that our institutions promise us not the freedom from problems but the freedom to work at their solution will go forward in the spirit of optimism that has been an American tradition since 1776."

In another speech, later in 1968, he asserted that conformity is as important a right as dissent in a democracy: "If one is precious to a minority, the other is sacred to a majority. They are not long found singly and separately, but exist in a complementary relationship, the existence of each making more secure the perpetuation of the other. The preservation of both depend upon majorities and minorities extending to each other that decent deference and toleration without which no society of origins as diverse as ours can long survive."

To maintain the detachment needed for good journalism, Wiggins took care never to become a White House crony. But he was personally known and respected by Presidents Kennedy and Johnson and they sometimes sought his advice. When George W. Ball resigned as United States representative to the United Nations in September 1968, President Johnson named the *Post's* editor to succeed him. Wiggins, who planned to retire from his position at the Washington *Post* the following December, hastened his departure from the newspaper in order to present his credentials to U.N. Secretary General U Thant in New York on October 7, 1968.

Just before Wiggins left Washington for New York, the writer of the New York *Times* "Man in the News" column (October 5, 1968) noted: "Some of his colleagues at the *Post* think that in his new assignment Russ Wiggins . . . will have to curb his tendency to take a strong stand on issues and become more diplomatic in private." The writer quoted a colleague of Wiggins on the *Post:* "I think he's one of the best speakers in Washington. Give Russ an issue and he'll defend it with skill and adroitness—but never with bitterness."

During his four months at the U.N., Wiggins cast himself in a largely conciliatory role. For example, he condemned both Arab and Israeli aggression; asserted his belief that Soviet expressions of concern for peace in the Middle East were in good faith; and deplored the efforts of Afro-Asian delegates to strip segregationist South Africa of its rights and privileges at the U.N. On the latter point he argued that if the General Assembly voted to expel South Africa from the United Nations Conference on Trade and Development it would "be telling the world what the world already knows: that it detests and deplores apartheid, but, sadly and ominously, it will also be telling that in the U.N. General Assembly there is no law, no provision of the charter, no guarantee of the legal rights of any nation that may not be overridden if it obstructs the majority will."

At the opening of a news conference he gave on January 16, 1969, four days before Richard M. Nixon succeeded President Lyndon B. Johnson in the White House, Wiggins announced his retirement from the United Nations post. During the farewell news conference he indirectly criticized the veto power held by the permanent members of the U.N. Security Council (the United States, the Soviet Union, Britain, and France) when he said: "The existence of the great-power structure in the Council makes it impossible to deal with disputes that involve the principal powers, or with disputes in which they have a major sovereign interest." Charles W. Yost, President Nixon's appointee, succeeded J. R. Wiggins as United States Ambassador to the United Nations on January 23, 1969.

Wiggins is an honorary member of the Harvard University chapter of the Phi Beta Kappa fraternity; a fellow of the American Academy of Arts and Sciences; and a member of the American Antiquarian Society, the White House Correspondents Association, the Sedgwick (Maine) Historical Society, the Boston Athenaeum, and the Sigma Delta Chi fraternity. His clubs are the Cosmos, the Federal City, the Georgetown Tavern, the Gridiron, and the National Press Club. His honors include the Lovejoy Fellowship and an honorary degree from Colby College (1954), the John Peter Zenger Award of the University of Arizona's Department of Journalism (1957), the Golden Key Award of the National Association of School Administrators (1960), and the University of Missouri School of Journalism Distinguished Service Award (1960).

J. R. Wiggins and Mabel E. Preston were married on February 8, 1923. They have four children —William, John, Geraldine (Mrs. Rohland Thomssen), and Patricia (Mrs. Thomas N. Schroth)—and in late 1968 their grandchildren numbered ten. Wiggins lives with his wife on an eighty-acre farm in Brooklin, near Ellsworth, Maine, where he publishes the Ellsworth *American*. Gray-haired, gray-eyed Wiggins is five feet ten and a half inches tall and weighs 180 pounds. His recreations are sailing, farming, and reading. His voracious and eclectic appetite for books is reflected in the size and range of his substantial home library, but his favorite subject continues to be history.

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WIGMAN, MARY (vēg′män)

Nov. 13, 1886- Dance educator; choreographer; former dancer
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For nearly half a century the name of Mary Wigman—the German dancer, choreographer, and teacher—has been virtually synonymous with the modern dance movement, which she helped to originate, partly as a reaction against the prevailing sterility in classical ballet. Although her early performances in 1919 were not well received, her expressionist style of dancing soon captured the imagination of audiences and critics, and her school of modern dance, which she founded in Dresden in 1920, became one of the leading institutions of its kind in the world. Although now an octogenarian, Miss Wigman has continued in recent years as a teacher and director of her own school in West Berlin, and as a choreographer and stage director. Her influence dominates the contemporary modern dance movement, especially in the United States. According to her disciple Hanya Holm, writing in Walter Sorell's *The Dance Has Many Faces* (World Pub. Co., 1951), "Mary Wigman's creations emerge out of her awareness of her time and almost demonic urge to give artistic form to reality, as mirrored within her."

Mary Wigman, whose family comes originally from Lower Saxony, was born in Hanover, Germany on November 13, 1886, the daughter of a manufacturer. (According to one source, her given name was originally Marie, and she later anglicized it; another source gives her family name as Wiegmann.) She obtained her secondary education at the Höhere Töchterschule in Hanover, and she also attended boarding schools in England and in Lausanne, Switzerland. At first her cultural interests centered around music and literature and she made some early attempts at writing poetry. During a visit to Amsterdam she attended a dance performance by students of Émile Jaques-Dalcroze, originator of the system of musical instruction known as eurythmics in which the student learns to develop a sense of rhythm by responding to musical sounds by timed bodily movements. The experience awakened in Mary Wigman an awareness of dancing as an expression of life. That interest was enhanced when she saw a performance in Hanover by Grete Wiesenthal of the Wiesenthal sisters, who had departed from classical ballet and developed a distinctive, characteristically Viennese dancing style.

Over the objections of her parents, Miss Wigman decided in 1911 to enroll in Delcroze's school in Dresden-Hellerau. Because she seemed to lack the gracefulness that is usually required of a dancer, she received little encouragement at first, but she was determined to go on with her chosen career. Eventually, Dalcroze's system of rhythmical gymnastics became too confining and too rigidly academic for her, and it failed to afford her the opportunity for individual expression for which she had been searching. On the advice of the German expressionist painter Emil Nolde, whom she met on a visit to Italy, she went to Ascona, Switzerland in 1913 to enroll in the summer dance course given by Rudolf von Laban, whose theories prepared the groundwork for the modern dance movement. Laban's ideas of motion for its own sake and its lessened dependence on music were congenial to Mary Wigman, who remained with the Laban school—through the summer sessions in Switzerland and the winter sessions in Munich—until 1919 and served for a time as Laban's assistant. In 1914 she gave her first student solo performance.

While at Laban's school, Mary Wigman developed her unique expressionist or "absolute" style of dancing—which she termed the "New German Dance"—partly in protest against the stagnation of the classical ballet, and partly to reaffirm ancient principles of the dance as an expression of human passions and aspirations. In 1918, during an illness brought on by physical exhaustion, she created her first dance cycle, *Sieben Tänze des Lebens* (Seven Dances of Life). She left the Laban school in 1919 to go on her own as a performer. Her first professional appearance, at the Berlin Philharmonie that winter, was greeted by derision and hostility, and she fared little better in Bremen and in her native city, Hanover. Early press reviews of her work contained such epithets as "ridiculous" and "idiotic." These initial failures were superseded, however by her success, later that season, in Hamburg, where the acclaim she won from audiences and critics soon established her reputation. She repeated her Hamburg success with a performance in Dresden.

MARY WIGMAN

With her "absolute" style of dancing, Miss Wigman created an entirely new "language of the dance," which freed the dancer from rigid formulas and allowed for spontaneous individual expression. In her dances, which required an acute awareness of the individual self in relation to the universe, she placed a special emphasis on the element of space, which, according to dance critic John Martin, was to her "a three-dimensional physical and emotional entity, alive with invitations and resistances." In her early performances Miss Wigman danced at times to no music at all, or to the accompaniment of flutes or percussion instruments—such as African drums or Oriental gongs. Later she had music composed to accompany the movements of her individual dances. Among her early creations—including works for group and solo performances—were such dances as *Raumgesänge* (Hymns to Space), *Schwingende Landschaft* (Swaying Landscape), *Opfer* (Sacrifice), *Hexentanz* (Witches' Dance), *Totentanz* (Dance of Death), *Sommertanz* (Summer's Dance), and *Tanz für die Erde* (Dance for the Earth). Some of them are still in the repertories of modern dance companies. In Anatole Chujoy's *Dance Encyclopedia* (Simon & Schuster, 1967) they are described as "predominantly tense, introspective, and sombre."

In 1920 Miss Wigman opened her Dresden school —which became known as the Mary Wigman Zentralschule—for the training of dancers and teachers in gymnastics and modern dance, and for experimentation in choreography. At first Miss Wigman, aided by her assistant, Berthe Bartholomé-Trümpis, conducted dance classes in a Dresden hotel room, but soon the facilities of her school expanded, and she attracted students from all over the world. Among her pupils who later became internationally famous were Harald Kreutzberg, Dore Hoyer, Gret Palucca, Max Terpis, Yvonne Georgi, Vera Skoronal, Kurt Jooss, and Hanya Holm. It was largely through Miss Holm—who served for a time as her assistant at Dresden, and who in 1931 established the Mary Wigman School (later the Hanya Holm School of Dance) in New York City—that Miss Wigman became a major influence in the United States.

With her dance group, established in 1923, and in solo appearances, Mary Wigman toured Germany and other countries during the 1920's and early 1930's, and she took part in German dance festivals. In 1928 she made her first London appearance, and during the winter of 1930-31 she toured the United States for the first time, under the direction of S. Hurok. She repeated her triumphant American tour in the following winter seasons. Although she was now hailed as "a genius" and as "one of the few real dancers" in the world, her performances continued to provoke controversy. The ballet impresario Lincoln Kirstein was quoted in *Literary Digest* (July 18, 1931) as saying: "Mary Wigman is a destructive dancer and her influence is dangerous." According to Wolfgang Schumann, writing in *Theatre Guild Magazine* (January 1931), "The art of Mary Wigman is tragic, dark-toned, far removed from the charm of sweetness and prettiness. She is sometimes criticized as being subterranean, or even psychopathic. . . ." Official recognition from German governmental authorities came to Miss Wigman in 1929, when she was honored nationally and locally on the tenth anniversary of her first professional appearance. Financially, Miss Wigman was less successful, although during the early 1930's she managed to obtain a small government subsidy for her school.

Essentially nonpolitical in her outlook, Miss Wigman nevertheless expressed dismay at the rise of Adolf Hitler to power in Germany in 1933 and was aware that artists would fare badly under the Nazi regime. She reportedly rejected state sponsorship of her school. Since her "cerebral" type of dancing, with its emphasis on deeper meanings, was regarded as "un-German," and hence, undesirable by the Nazis, her influence declined. For a time she tried to maintain her independence, while seeking to avoid controversy. "We did everything we could to save our little candlelight for the day when we could build a great, warming fire," she later recalled, as quoted in *Time* (August 26, 1946). Forced to submit to supervision of her school by Nazi authorities, Mary Wigman was ultimately betrayed by some of her close associates, who took control of the school and held her a virtual prisoner in her own organization.

In a letter to a friend, quoted by John Martin in the New York *Times* (August 4, 1946), Mary Wigman related her experiences during the remainder of the World War II period and its immediate aftermath: "Since 1942 I live in Leipzig—left Dresden, house, school, everything there because it had become intolerable for me. The Nazis did not like me! Here I live among ruins and have a tiny school of my own, where I teach from morning until night. Hard life, but wonderful to be alive, after all!" Destitute, and in ill health, Miss Wigman was permitted by the Soviet authorities that occupied East Germany after the war to continue her Leipzig school, which was limited at the time to twenty students. The Russians, conditioned by traditional ballet, tolerated her but gave her little encouragement. At first they reportedly tried to use her for propaganda purposes, because of her prestige as an artist and because she was untainted by Nazi sympathies, but she seems to have resisted efforts by occupation authorities to place her school under government control. In Leipzig, Miss Wigman resumed her creative work as a choreographer and also took on a new role as a stage director. In March 1947 she staged a highly successful production of Christoph Willibald Gluck's opera *Orfeo ed Euridice*, for which she created a number of innovations in the dance scenes.

About 1949 Mary Wigman decided to settle in the West. Leaving her possessions behind, she came to Berlin and went by subway from the eastern to the western sector of the city. In Dahlem, a prosperous West Berlin suburb, where she made her home, she opened a new school of the dance, which soon began to flourish. Subsidized by the West Berlin Senate, the school offered a diploma to students who pass an examination after completing the three-year curriculum, which includes courses in modern dance, ballet, composition, music, pantomime, history, theory, and philosophy. Special international holiday courses have been presented in Switzerland during summers. The student body, which is carefully chosen on the basis of potential talent, includes a number of Americans, some of them on Fulbright scholarships. Miss Wigman has continued to serve as the leading teacher in her own school, and she is widely in demand as a lecturer. In 1951 she was invited to teach and lecture at Connecticut College for Women in New London, but for undisclosed reasons she was unable to obtain a United States visa at that time. When she finally came to the United States in 1958, a special exhibition of Wigman memorabilia was arranged by the New York Public Library. She made another visit to the United States in 1964 to see friends and students.

Although Miss Wigman gave her last public performance as a dancer in 1953, she continued her choreography and directing. In 1954 she staged Handel's oratorio *Saul* for the Nationaltheater in Mannheim, and in 1955 she choreographed Carl Orff's *Carmina Burana* and *Catulli Carmina* for that theater. For the Berlin arts festival season of 1957-58 Miss Wigman staged and choreographed a new production of Igor Stravinsky's *Le Sacre du Printemps*, which had first been choreographed by Waslaw Nijinsky for its Paris première in 1913. The production was presented at West Berlin's Städtische Oper, with Dore Hoyer, one of Miss Wigman's star pupils, dancing in the role of the Chosen One. Reviewing the production in the Los Angeles

Times (February 5, 1958), Albert Goldberg expressed surprise that Mary Wigman was still active and observed that Berlin critics called the production "her masterpiece and the best staging of the work thus far accomplished." Harold Rogers, noting that Stravinsky's work required a "logical choreography," wrote in the *Christian Science Monitor* (February 1, 1958): "Mary Wigman has become the first choreographer to achieve this logic. . . . Cone are the traditional mannerisms of ballet, which . . . were never suitable to tell the story. . . ." For the Mannheim Nationaltheater, Miss Wigman staged and choreographed Gluck's *Alcestis* in 1958, and she choreographed a new production of *Orfeo ed Euridice* for the Deutsche Oper in West Berlin in 1961.

Among Miss Wigman's post-World War II creations is the grandiose choral work *Der Tempel* (The Temple), in which dancers perform against a background of architectural ruins. She has been inspired in her art by such diverse sources as a bullfight in Spain, a visit to Niagara Falls, crowds confined in an air raid shelter, and scenes from nature, including the procession of the seasons. According to Hanya Holm, Miss Wigman is essentially "Germanic" because of her obsession with death, and because of "the Faustian in her personality and compositions."

Miss Wigman's writings on modern dancing include the book *Deutsche Tanzkunst*, published in Dresden in 1935. She summed up her creative work in the generously illustrated book *Die Sprache des Tanzes* (Stuttgart, Battenberg Verlag, 1963), which lists the more than 500 dances that she has created since 1914. Translated by Walter Sorell, the book was published in English under the title *The Language of Dance* (Wesleyan Univ. Press, 1966). Jack Anderson, reviewing the book in *Dance Magazine* (September 1966), wrote that it is "of the utmost importance to anyone concerned with dance history, and it also affords extraordinary insight into the operations of a remarkable creative mind."

In Europe the modern, or expressionst, dance declined during the years that followed World War II. Clive Barnes suggested in the New York *Times* (November 13, 1966) that it was rejected "on the false but powerful emotional reason that this style of dancing is thought 'Teutonic.' " On the other hand, the modern dance continues to be a vital force in the United States, largely through Hanya Holm, who in turn influenced such latter-generation Wigman disciples as Alwin Nikolais, Murray Louis, and Don Redlich. Some observers have seen Miss Wigman's influence in the contemporary ballet, notably in the work of such choreographers as Jerome Robbins and Maurice Jean Béjart. The dramatic stage, the musical, and even the Hollywood motion picture industry, are said to have incorporated elements of Mary Wigman's art.

On her eightieth birthday, in November 1966, Mary Wigman was honored by the city of Berlin in a special celebration. Among the distinctions that she has accumulated over the years is the Great Cross of the Order of Merit (Grosses Bundesverdienstkreuz) of the German Federal Republic, which she received in 1957. She was awarded the Art Prize (Kunstpreis) of Berlin in 1952, the Schiller Prize of Mannheim in 1954, and the Dance Prize of the Association of German Critics (Tanzpreis, Verband der deutschen Kritiker) in 1961. She is an honorary member of the Deutsche Oper in Berlin and of the Nationaltheater in Mannheim. In 1955 she became a member of the Academy of Arts (Akademie der Künste) in Berlin. The University of Leipzig has conferred an honorary professorship on her.

Although she has been suffering from ill health in recent years, Mary Wigman continues to direct her school in Berlin-Dahlem, where she lives with her faithful woman companion and housekeeper, who has been with her for over four decades. Her students and friends call her by her first name. One friend, quoted by Walter Terry in the New York *Herald Tribune* (October 19, 1947), once said of her: "She radiates the nobility and aristocracy of a great woman and artist." According to a writer for the *Hamburger Abendblatt*, quoted in the *German Tribune* (December 3, 1966), Mary Wigman was "never beautiful in the accepted sense. But she did have a face which had a certain aura of fascination about it." Kathleen Cannell of the *Christian Science Monitor* (May 12, 1964) described her thus: "Her cheeks have the rosy glow unaided by artifice of one who loves exercise in the open air. Her simply coifed brown hair is barely touched with gray. . . . Her voice is grave, resonant with conviction. She passes easily from her native German to French and English, which she speaks with the merest echo of an accent. Mary Wigman is small and slim, but not frail. . . . She emanates vitality and dynamism." To Walter Sorell, who visited her in Ascona, Switzerland in 1966, Mary Wigman "radiates the feeling of accomplishment, of peace with herself."

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WILBUR, DWIGHT L(OCKE)

Sept. 18, 1903- Physician; university professor; former organization official
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Dr. Dwight L. Wilbur, the renowned San Francisco internist and gastroenterologist and Stanford University professor who took office as president of the American Medical Association for a one-year term on June 18, 1968, is considered a "dove" in the association's traditional struggle to resist the en-

DR. DWIGHT L. WILBUR

croachment of government in the realm of medical care. Unlike his predecessor, Dr. Milford O. Rouse of Dallas, Texas, Wilbur believes that adequate health care is a right of all citizens, rather than merely a privilege. Although he prefers the use of private funds for health care wherever possible, he has become resigned to Medicare—the Social Security-based program of medical care for the elderly—as a fact of life in modern America. "The best way to preserve the rights of physicians is to meet the health needs of the people," Wilbur said shortly after taking office as A.M.A. president. In July 1969 he was succeeded by Dr. Gerald Dale Dorman of New York City.

The American Medical Association, a national federation of state and local medical associations established in 1847 to "protect the interests of the profession and to serve the people in all matters of health in accordance with the code of ethics set up by the member associations," represents some 216,000 of the more than 300,000 physicians in the United States. Under Wilbur's presidency, the A.M.A. has taken steps to break down its traditionally conservative image through such moves as the adoption of a measure aimed at barring racial discrimination in its member organizations.

A descendant of early American settlers, Dwight Locke Wilbur—who was named after his paternal grandfather, a noted lawyer—was born on September 18, 1903 at Harrow-on-the-Hill, Middlesex, England, one of the five children of Dr. Ray Lyman Wilbur and Marguerite May (Blake) Wilbur. The family was living in England while the father studied medicine there and in Germany. Later Dr. Ray Lyman Wilbur served as president of the American Medical Association, in 1923-24; as president and chancellor of Stanford University; and as United States Secretary of the Interior, in the administration of President Herbert Hoover. One of Dwight Wilbur's sisters, Jessica (Mrs. Leonard Ely), now deceased, was the wife of a professor at Stanford; the other sister, Lois Proctor (Mrs. M. F. Hooper), is a former president of the Palo Alto (California) school board. His brother Blake Colburn Wilbur is clinical professor of surgery at Stanford University, while the other brother, Ray Lyman Wilbur Jr., is vice-president of the Hewlett-Packard Company in Palo Alto.

Wilbur grew up in Palo Alto while his father was serving on the faculty of the Stanford University School of Medicine. He has said that he "never had any other thought in mind except to be a physician." Upon graduating from Union High School in Palo Alto, in 1920, he entered Stanford University, where he majored in zoology, was a member of the swimming and soccer teams, and won election to Phi Beta Kappa. After taking his B.A. degree with distinction, in 1923, he began his medical studies at the University of Pennsylvania, where he was elected to Alpha Omega Alpha, the medical honor society. In 1926 he was awarded the M.D. degree with honors and won the Frederick A. Packard Prize in Clinical Medicine.

From 1926 to 1928 Wilbur served as resident physician at the hospital of the University of Pennsylvania. Awarded a two-year fellowship in medicine by the Mayo Foundation of Rochester, Minnesota in 1929, he undertook graduate work at the University of Minnesota, where he was elected to Sigma Xi, the science honor fraternity. Concurrently with his studies, Wilbur served on the Mayo Clinic staff as assistant in the section on pathological anatomy in 1929-30 and as first assistant in the division of medicine from 1931 to 1933. He also served, from 1931 to 1937, as consulting physician at the Mayo Clinic. The University of Minnesota awarded him the M.S. degree in medicine upon acceptance of his thesis "The Renal Glomerulus in the Various Forms of Nephrosis" in 1933. In the latter year he joined the faculty of the Mayo Foundation as an instructor, and he was named an assistant professor three years later. The American Board of Internal Medicine made him a diplomate in the field of gastroenterology in 1937.

Wilbur returned to the West Coast in 1937 to join the clinical faculty of the Stanford University School of Medicine as an assistant clinical professor, and he became associate clinical professor the following year. In 1937 he also became assistant visiting physician at San Francisco Hospital. In 1941-42 he was a member of a subcommittee on food and nutrition of the National Research Council. His civilian activities were temporarily interrupted in November 1942, when he was commissioned a lieutenant commander in the medical corps in the United States Naval Reserve and assigned to active duty at the United States Naval Hospital in Oakland, California. In 1945-46 he served successively as assistant chief and chief of the hospital's medical service. Although his active duty came to an end in April 1946, he remained with the Naval Reserve until 1947, when he was discharged in the rank of commander.

Taking up again his teaching duties at the Stanford medical school, Wilbur attained the rank of clinical professor of medicine in 1949. From 1946 on he was also chief of medical service at the French Hospital in San Francisco, and he served as a staff member or consultant with the Presbyterian Medical Center, the St. Francis Memorial Hospital, the Children's Hospital, and Notre Dame Hospital, all in San Francisco. In 1949 he became consulting physician to the Southern Pacific Hospital in San Francisco. In addition, he continued to serve the federal government in various capacities. In 1946 he assumed the post—which he still holds—of expert consultant to the Department of the Army's Letterman General Hospital. He was branch section chief in gastroenterology with the Veterans Administration from 1946 to 1949 and area section chief from 1949 to 1953. He served as a member, from 1953 to 1957, and as an alternate member, from 1960 to 1963, of the Civilian Health and Advisory Council of the Department of Defense. In 1954-55 he was a medical task force member of the Hoover Commission on Reorganization of the Executive Branch of Government. Since 1957 he has been consultant in gastroenterology to the Naval Hospital in Oakland, and since 1959 he has served on the Sixth United States Army advisory committee. From 1958 to 1960 he served on the gastroenterology training grants committee of the National Institute of Arthritis and Metabolic Diseases. In 1966-67 he was a member of the National Advisory Committee on Health Manpower.

Since 1937 Wilbur has been a member of the San Francisco Medical Society, the California Medical Association, and the American Medical Association, and from 1946 to 1951 he was a member of the board of directors of the San Francisco Medical Society. He served on the council of the California Medical Association from 1946 to 1967, and he was editor of its official journal, *California Medicine*, during the same period. Within the American Medical Association, Wilbur served as secretary of the section on experimental medicine and therapeutics from 1942 to 1947. He was vice-chairman of the section in 1947-48 and chairman in 1948-49. A member of the A.M.A. house of delegates from 1942 to 1945, and again from 1951 to 1963, he served as chairman of the California delegation from 1961 to 1963. Wilbur has also served on several important A.M.A. committees, including the committee on health manpower, of which he has been chairman, and the advisory committee to the Committee on Planning and Development of the United States Department of Health, Education, and Welfare. From 1961 to 1963 he was a member of the A.M.A. council on medical education and hospitals, and in 1965 he chaired the A.M.A. group on the Joint Commission on Accreditation of Hospitals. Since 1963 he has been a member of the A.M.A. board of trustees. On June 20, 1967, when Dr. Milford O. Rouse of Dallas, Texas was installed as president of the A.M.A. for 1967-68, Wilbur became president-elect.

Dr. Wilbur, who is considered slightly left of center by some of his colleagues, describes himself politically a "liberal-conservative." During the 1950's he strongly opposed the imposition of a loyalty oath by the California Medical Association on its membership. Unlike many of his colleagues, who oppose the intrusion of government into the practice of medicine, Wilbur has come to accept some degree of "partnership between the government and the private sector." In his home community, he led a group of his colleagues in the San Francisco Medical Society in developing a major clinic in the Mission district, one of San Francisco's worst poverty areas. At Wilbur's instigation, the society sponsored the project and obtained a $2,000,000 grant from the Office of Economic Opportunity to construct, staff, and operate the new clinic. On the other hand, Wilbur has opposed the use of federal funds for scholarships and loans to medical students. Although he has become resigned to Medicare, he has misgivings about it, and he prefers private health insurance programs which, he believes, should offer increasingly comprehensive coverage. One area of special concern to Dr. Wilbur has been what he calls the "drastic shortage of health manpower that is confronting the American people." In *Today's Health* (January 1967) he launched with his article "Wanted: 750,000 Humanitarians" what was described as "a comprehensive health-career series to inform young people of the opportunities in the allied health professions."

On June 18, 1968, at the annual convention of the American Medical Association, in San Francisco, Dr. Dwight L. Wilbur became the 123d president of the A.M.A. and the first son of a former A.M.A. president to head the organization. Addressing the 242 delegates, he asserted that the medical profession must remain "free and unshackled" if it is to serve humanity as fully as possible. But at the same time he told his audience that it ought to make special efforts to meet the needs of the poor; to cooperate with government, industry, labor, and other sectors of society; to take part in the legislative process; to help the public distinguish between compelling health needs and unrealistic demands; to become experts on medical costs, so that they might be able to hold costs down where possible, and, where impossible, to explain the reasons to the public; and to "demonstrate the effectiveness of the private system of medical care and of voluntary health insurance."

Among the topics discussed at the 1968 convention was the growing reluctance of doctors to join the A.M.A., as indicated by the fact that nearly 100,000 physicians are not members. One speaker pointed out that the younger doctors are not joining "because we don't relate to them any more." In increasing numbers such doctors are joining rival organizations, such as the predominantly Negro 5,600-member National Medical Association.

An openness to change, or at least an adjustment to present-day realities, was manifest in several of the actions of the convention: it elected two insurgent doctors to replace old-guard incumbents on the A.M.A. board of trustees; it directed its council on the constitution and bylaws to formulate an amendment that would permit expulsion of local medical societies practising racial or religious discrimination; and it endorsed in principle the expansion of prepaid health insurance plans to meet the medical needs of low-income families as a means of counteracting the expansion of such governmental programs as Medicare. As president-elect the A.M.A. delegates installed Dr. Gerald Dale Dorman, an insurance-company physician from New York City. Dorman, who is reputed to be a liberal, succeeded Wilbur as A.M.A. president in 1969.

Reiterating his commitment to public service, Wilbur addressed the A.M.A. clinical convention at Bal Harbour, Florida in December 1968 with these words: "To merit the confidence, the understanding, and strong support of the American people, we must make it clear we work not just to advance medicine and the medical profession but as advocates of all the American people and of our society." The convention approved by a vote of 170 to 69 the adoption of an antidiscrimination rule and a provision for the expulsion of local bodies "in the event of repeated violations," and it adopted, among other proposals, a resolution recommending the establishment of guidelines for surgeons and institutions conducting heart transplant operations.

Elected a fellow of the American College of Physicians in 1935, Wilbur served as its governor for Northern California and Nevada from 1947 to 1951, as one of its regents from 1951 to 1957 and from 1959 to 1962, and as its president in 1959, and he was named master of the college in 1963. He has served as secretary and as president of the American Gastroenterological Association and as associate editor and chairman of the editorial board of the journal *Gastroenterology;* as a director of the Hospital Service of California, the San Francisco YMCA, and the San Francisco Tuberculosis Association; and as a trustee of the Miranda Lux Foundation (of which he is now president) and the Mayo Foundation (of which he was named second vice-president in 1964). In 1967 he became a member of the board of medicine of the National Academy of Sciences.

The A.M.A. president is a member of the Association of American Physicians and of the San Francisco, California, and American Societies of Internal Medicine; and he is an emeritus member of the Society for Clinical Research. He has served on the councils of the American Society for Clinical Investigation and the American Association for the Advancement of Science; in the presidency of the California Academy of Medicine and of the Mayo Graduate School of Medicine Alumni Association; and in the chairmanship of the San Francisco Nutrition Council. Other organizations with which he has been affiliated include the California Nutrition Council, the California Academy of Science, the American Gastroscopic Society, and the Western Association of Physicians.

In 1950, Wilbur was awarded a letter of commendation from the United States Army Surgeon General. The University of Minnesota honored him in 1964 with a special commendation for outstanding achievement. In 1966 he received the Outstanding Civilian Service Medal of the Department of the Army and the Julius Friedenwald Medal for outstanding achievement in gastroenterology. He is the author of numerous articles on nutrition and on disorders of the kidney and the gastrointestinal tract, and he has served on the editorial boards of *Modern Medicine* and *Post-Graduate Medicine*. Dr. Wilbur has been in the private practice of medicine since the early 1930's, and since the late 1940's in partnership with four other San Francisco internists.

On October 20, 1928 Dwight L. Wilbur married Ruth Esther Jordan of San Francisco, whom he met while he was a medical student. They have three sons: Dr. Dwight L. Wilbur 3d, a Sacramento internist; Dr. Jordan Rockwood Wilbur, a Palo Alto pediatrician; and Gregory Fiske Wilbur, a San Francisco investment banker. Wilbur, who has brown hair and gray eyes, is six feet three-and-one-half inches tall and weighs 205 pounds. He regards retirement at the age of sixty-five as "biologically unsound" and insists that retirement should be carefully planned to include activities that would keep one "young in spirit." In a profile in the New York *Times* (June 19, 1968) he is described as "an outdoorsman and amateur botanist, as much at home in a duck blind as [at] a patient's bedside" and as "a good dirt farmer, an avid pursuer of the steelhead trout, and a man who can loaf prodigiously." According to his wife, he enjoys "an occasional gin and tonic, fresh fruit and Dixieland music." His church is the Christian Church and his party the Republican.

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N Y Times p18 Je 19 '68 por
American Medical Directory, 1967

WILSON, FLIP

1933-(?) Comedian
Address: b. c/o Monte Kay, 200 W. 57th St., New York 10019

With the possible exception of Bill Cosby, the most visible Negro comedian in American entertainment today is Flip Wilson, a monologist who mines the lode of ethnic humor in routines written by himself and delivered with a judicious use of dialect and notable lack of rancor. In the 1950's and early 1960's, when Wilson was eking out a subsistence in small nightclubs and at the Apollo Theatre in Harlem, Dick Gregory was pioneering in making a place for Negro comics on national television. By 1965, when Wilson made his television debut, the networks were hungry for black talent, and the rise of the talented Wilson to stardom was, consequently, rapid. In 1967-68 he did twenty-five guest spots on the home screen, and the following season there was hardly a network variety show on which he was not booked. At the beginning of the 1968-69 season he hosted his own special on the network of the National Broadcasting Company, which is reportedly grooming him for a series.

Among Wilson's best-known creations are parodies and burlesques in which familiar stories or situations from the Bible, from history, or from contemporary life are recast with a ludicrous—but often pointed—ethnic twist. In one, King David is a jazz musician beseeched by a Sapphire-voiced Bathsheba: "Play on the harp, little David, play on that harp, honey. What you say!" In another, twisting the common argument of segregationists, Wilson asserts facetiously: "The Indians aren't ready yet. . . . Do you want to buy a $50,000 split-level and have some Indian put a wigwam next to it?" In still another routine, the comedian mimics a housewife with a new hair-do in his best Southern sharecropper soprano: "You sure this make me look good? You don't think it make me look too Polish?" Eugene Boe in *Cue* (December 2, 1967) has described Wilson as "a square hip who reaches both hips and squares," and Bill Cosby has said of him: "Flip may be the one cat to put across black feelings through comedy."

Wilson was dubbed Flip (short for "flipped out") by his barracks mates during a four-year hitch in the United States Air Force. The tenth of eighteen children in a destitute family, he was born Clerow Wilson in Jersey City, New Jersey in or about 1933. His ambition to become a comedian originated when, at the age of seven, he saw two comics (probably, he believes, the team of Stump and Stumpy) at the Mosque Theatre in Newark. "When I heard all that laughing, I knew what I wanted to be," he has recalled.

During Wilson's eighth year his parents separated and the family broke up. Placed in an uncongenial foster home, Wilson asked to be transferred to a reformatory to which one of his older brothers had been sent. "After I ran away eight times," he recalled in an interview with Tom Burke of the New York *Times* (October 13, 1968), "they sent me there. The first nice people I ever met were in that school. This teacher took an interest in me. In fact, he gave me the first birthday presents I ever got—a box of Crackerjacks and a can of ABC shoe polish." Elsewhere Wilson has said that he has "always felt I had a guardian angel looking over me."

After his release from reform school Wilson lived in two foster homes and, briefly, with his father, who had found work as a janitor. Although he wanted an education, embarrassment over his shabby clothes and lack of money led him to drop out of school at sixteen. Lying about his age, he joined the United States Air Force. In the Air Force, with the encouragement and help of a commanding officer, a white Southerner named Lancaster, he learned to type and caught up on his study of English grammar. He worked as a clerk in the Air Force until his reputation as a barracks clown earned him an assignment entertaining the men on Pacific bases with talks on such subjects as "The Sex Habits of the Coconut Crab."

On his discharge from the Air Force, in 1954, Wilson took a job as a bellhop at the Manor Plaza Hotel in San Francisco. With the permission of the manager, he filled in during lulls in the entertainment in the hotel's nightclub, walking onto the floor in the guise of a drunk and adlibbing from there. A dance troupe that performed at the hotel asked him to become its resident "drunk," and he agreed with alacrity. After adlibbing with the troupe for a few months in small California clubs, he began writing scripts for himself and developing his independent act.

"I gave myself fifteen years," Wilson told Tom Burke in the New York *Times* interview, meaning that it takes a comedian that long to mature. He recalled for Harvey Aronson of *Newsday* (February 17, 1968): "In the beginning I analysed the great comics to find out what made them great. With Hope, it was his timing; with Rochester, his voice. I try to bring out these qualities in myself . . . along with what I have myself. . . . The basic thing is to be effortless. George Burns is effortless."

FLIP WILSON

In the late 1950's Wilson hitchhiked around the country, barely making a living in low-paying night spots. When he was entertaining in Miami, Florida in 1959 a Miami businessman who witnessed his act saw his potential and became his benefactor, giving him $50 a week for a year to permit him to work on his material without severe economic pressure. From Miami, Wilson went to New York City, where he became a regular at the Apollo Theatre in Harlem.

Wilson remained in obscurity until the summer of 1965, when Redd Fox, an older Negro comedian, recommended him to Johnny Carson during a telecast of Carson's nightly *Tonight Show* on the NBC network. In August 1965 Wilson made the first of many appearances on the *Tonight Show*, doing his Christopher Columbus monologue. In that routine, Wilson has the navigator persuading "Queen Isabella Johnson" to subsidize his historic voyage because if he doesn't discover America "there's not gonna be a Ray Charles." Putting his hand saucily on his hip and pitching his voice high, à la Butterfly McQueen, the comedian then becomes an Isabella with a Deep-South Negro dialect: "Ray Charles? He in America?" Finally Isabella runs through her castle shouting: "Chris gone *find* Ray Charles. He's gone America on that boat. What you say!"

Soon after his exposure on the *Tonight Show*, Wilson was introduced to the national Sunday night family audience on the *Ed Sullivan Show* over the CBS network. During the following two television seasons he became a familiar guest on variety shows across the television dial, including the Joey Bishop and Merv Griffin shows. In 1967-68 he guest-starred on many NBC shows, including eight installments of *Rowan and Martin's Laugh-In*. On May 9, 1968 Mort Werner, the National Broadcasting Company's vice-president in charge of programs and talent, announced that the network had signed a five-year exclusive development contract with Wilson. On three separate occasions—for a total of thirteen nights—in February, July, and August 1969 the comic substituted for vacationing Johnny Carson as host of NBC's *Tonight Show,* and the following September he had his own special on NBC, a prime-time variety hour in which he was joined by Jonathan Winters and others. In the meantime he had come into great demand on the college concert circuit and in the best nightclubs, from the "in" hungry i in San Francisco to the plush hotels of Las Vegas.

Wilson has recorded his humor on the albums *Cowboys and Colored People* (Atlantic Records, 1967), *Flippin'* (Minit, 1968), and *Flip Wilson, You Devil You* (Atlantic, 1968). Reviewing the first mentioned album in the New York *Times* (September 17, 1967), Thomas Lask wrote: "Mr. Wilson's work falls between the menacing, catching satire of Dick Gregory and the exuberant comedy of Godfrey Cambridge. His own manner is bright but his style is sharp."

From the beginning of his career Wilson has been reading and thinking about the nature of humor, typing his thoughts neatly into a looseleaf book, now two inches thick, that he titles "The Laws of Humor." The first law reads: "Things can be funny only when we are in fun. When we are in dead earnest, humor is the thing that is dead." Another statement in the book reads: "Be unimpassioned—do not jest about things that matter too much." Elsewhere Wilson has noted that while he is serious about humor to a certain degree, he is not "uptight" or primarily message-oriented. "I want to be funny. When comics put anything else first they stop being funny." The book most influential on his own theory of humor was Max Eastman's *Appreciation of Laughter* (1936), which he came across while browsing in a bookstore—as he is fond of doing—a few years ago.

Flip Wilson is a short man whose manner Eugene Boe in his *Cue* article described as "poised and gentle." Married for ten years and divorced in 1967, the comedian has four children, who live with their mother in Miami. Wilson, who says that he doesn't "give any thought" to remarriage, is often, according to Harvey Aronson in *Newsday,* "accompanied by an attractive young woman named Sylvia . . . [who] describes herself as a good friend." In New York he lives in a bachelor apartment that he rents in Greenwich Village, but his more constant home is, as he has observed, "in the friendly skies of United." He keeps himself free of substantial material possessions, such as car or home. "My cookie is my work," he has said. He works without recreation or vacation until tension becomes too great, at which time he takes one, two, or, at the most, three days' respite, swimming, taking sauna baths, and bowling. "I don't think there is anything so serious that people can't discuss it. Violence is the tool of the ignorant." Wilson has said, as quoted in *Ebony* (April 1968). "To avoid violence we've got to have more education." His favorite charity is the United Negro College Fund.

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YARMOLINSKY, ADAM

Nov. 17, 1922- Lawyer; university professor
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Regarded by many observers as a lamb sacrified on the altar of political expediency, Adam Yarmolinsky, now a law professor at Harvard and a member of its Institute of Politics, was one of the more controversial figures of the Kennedy and Johnson administrations. Recruited to the Department of Defense by President John F. Kennedy, Yarmolinsky stayed on as chief assistant to Secretary Robert S. McNamara when Lyndon B. Johnson became President. On loan from the Pentagon in 1964, he helped Sargent Shriver to formulate the antipoverty program, but failed to be appointed Shriver's deputy director in the new office of Economic Opportunity, reportedly because Southern conservatives in Congress refused to vote for the program if Yarmolinsky were to administer it. Yarmolinsky left the Defense Department for Harvard in 1966 and has since written on a variety of contemporary social and political subjects for periodicals. In 1968 he was chosen by the Twentieth Century Fund to head a study investigating the impact of the military on American institutions.

Adam Yarmolinksy was born on November 17, 1922 in New York City. His father is Avrahm Yarmolinsky, the author and librarian, and his mother is Babette Deutsch Yarmolinsky, the critic and poet. Adam has one brother, Michael B. Yarmolinsky. After graduating from the Fieldston School in New York in 1939, where he edited the school paper, Yarmolinsky enrolled in Harvard College. There he was assistant editorial chairman of the *Harvard Crimson,* a member of the Signet Society, and secretary of the Harvard Student Council. He received the B.A. degree in 1943.

World War II interrupted Yarmolinsky's education, and from February 1943 to January 1946 he served with the United States Army Air Corps, advancing from the rank of private to sergeant. After his discharge he enrolled at Yale Law School, where he was an editor of the *Yale Law Journal* during 1947, and editor in chief during 1948. He obtained the LL.B. degree from Yale in 1948. Yarmolinsky launched his legal career with a year's term as law clerk to Chief Judge Charles E. Clark of the United States Court of Appeals, Second Circuit, followed by a year with the New York City firm of Root, Ballantine, Harlan, Bushby, and Palmer. In 1950 he arrived in Washington, D.C. to clerk for Supreme Court Associate Justice Stanley F. Reed, and the next year he joined the Washington law firm of Cleary, Gottlieb, Friendly, and Ball. Yarmolinsky left in 1955 to go to work for the Washington office of the Fund for the Republic, first as director, then as secretary. For that organization he directed a study of federal security programs that was published under the title *Case Studies in Personnel Security* (Bureau of National Affairs, Inc., 1955). From 1957 to 1959 Yarmolinsky was public affairs editor for Doubleday and Company, and then spent the next two years as a consultant for various philanthropic foundations. In 1960 he released a report on IQ tests for the Edgar Stern Family Fund that argued that intelligence tests were unreliable because "they are standardized to a native white population," and that "the discrepancy is particularly evident in testing children from disadvantaged ethnic minorities." Meanwhile, Yarmolinsky had also lectured at American University Law School from 1951 through 1956 and at Yale Law School during 1958-59.

In 1961 Yarmolinsky joined the Kennedy Administration as special assistant to Secretary of Defense Robert S. McNamara. When President Kennedy assigned most civil defense responsibilities to the Defense Department in the summer of 1961 Yarmolinsky was named temporary head of a $207,000,000 federal fallout shelter plan. In a speech made shortly after his appointment, Yarmolinsky said that the Administration's ultimate goal was some form of shelter for everyone, and he predicted that by the end of 1962 the federal program would have provided shelter for one-quarter of the population.

As one of McNamara's more brilliant "whiz kids," Yarmolinsky came to have an ever greater voice in Pentagon policy decisions. In 1963 he helped to prepare the Gesell Report, calling for an end to racial discrimination in towns adjoining military bases. At a news conference on January 24, 1964 he announced a new department policy aimed at keeping together skilled teams of scientists, engineers, and technicians after the cancellation of major contracts. According to the new plan, projects would be shut down gradually instead of cancelled abruptly, and phases of the cancelled projects that could be used elsewhere would be continued. From time to time Yarmolinsky worked on nongovernment projects. In 1964, for example, he served as a consultant to a special committee of the Association of the Bar of New York City, headed by Professor Alan F. Westin of Columbia University, which investigated the effects of mechanical eavesdropping devices on the privacy of the individual.

Early in 1964 President Johnson called on Sargent Shriver to head a task force to draw up legislation for a comprehensive war on poverty that could be passed through Congress before the November election. On loan from the Pentagon, Yarmolinsky was one of Shriver's assistants, and he became, according to the syndicated column of Rowland Evans and Robert Novak in the New York *Herald Tribune* (August 11, 1964), "chief midwife in the hurried birth of the poverty program." Although it was widely assumed that Yarmolinsky would be appointed deputy director of the program's Office of Economic Opportunity, second in command to Shriver, he was instead returned to the Pentagon after the poverty bill was passed in August of 1964. The story, soon broken by Evans and Novak, and then reported extensively by other reporters, was that Yarmolinsky had been sacrificed as a price for passage of the bill in Congress, but that allegation was denied by both President Johnson and Shriver. The two columnists wrote on August 21: "Forced by high level political pressure to vote for the poverty program against their better judgment, Southern Congressmen sought a way to protect their flank. They zeroed in on Yarmolinsky, whose Russian name and liberal politics were an ideal target. They demanded a pound of flesh, and the Johnson Administration gave it to them." Yarmolinsky was suspected of Communist leanings on the basis of such vague, neo-McCarthyite evidence as his attendance at a couple of Young Communist League meetings when he was in school and his parents' alleged espousal of the Loyalist cause in the Spanish Civil War. Other reasons observers cited for conservative Southern antagonism toward Yarmolinsky included his abrasive manner in handling military matters with Congressmen and his role in desegregating military bases. Although Yarmolinsky's liberal Democratic friends in Congress were reportedly appalled by the deal made between the Southern conservatives and the Administration, they were powerless to turn the affair into a *cause célèbre* because it was a Presidential election year.

ADAM YARMOLINSKY

When Yarmolinsky returned to the Defense Department he was no longer McNamara's chief aide but one of his several special assistants. Although he reportedly would have preferred an open confrontation with his enemies, Yarmolinsky kept silent, apparently because he expected a forthcoming high level appointment. He was often mentioned as a prime candidate for the position of chief counsel of the Department of Defense. Biding his time, he carried out a number of special assignments for the Administration and for McNamara. For a time he worked on Panama Canal problems and he was sent to the Dominican Republic as head of an economic task force. Then, in October 1965, his appointment at last came—but not the one he had expected as general counsel, which would have required Senate confirmation. Instead he was named principal deputy assistant secretary of defense for international security affairs, a junior position not requiring Senate confirmation. On paper, the new job represented a move upwards, involving an increase in salary from $24,500 to $26,000 a year, but, in fact, as a close observer of Administration affairs told Ward Just of the Washington *Post* (October 27, 1965), "If anyone thinks that is a promotion, it serves Lyndon right." An AP dispatch appearing in the New York *Times* (October 26, 1965) observed, "It was clear that the Administration would not recommend Mr. Yarmolinsky for any post that required Senate confirmation." An amusing sidelight on the Yarmolinsky affair was the rumor, which horrified conservatives, that he was about to be named director of the Federal Bureau of Investigation, a position which does not require Senate confirmation.

His government career thwarted, Yarmolinsky accepted a position as professor of law at Harvard Law School beginning in September 1966. At the same time he became a member of the Institute of Politics of the John F. Kennedy School of Government at Harvard. In December 1968 the Twentieth Century Fund announced that Yarmolinsky had been chosen to direct a study of the impact of the American military establishment on American society. Although by virtue of its 4,000,000 employees and a budget equal to 10 percent of the nation's gross national product the United States military services make up the world's largest single organization, no recent major study has been conducted of its relationship to American institutions. Yarmolinsky plans to deal with the military's economic, political, and technological impact on society.

A frequent contributor to periodicals, Yarmolinsky was a special correspondent for the London *Economist* from 1956 to 1960. Among the topics on which he has recently written are the poverty program, the arms race, civil disorders, black power, and urban renewal. In an article for the *Christian Science Monitor* (November 24, 1967) entitled "Legal Aid for the Struggling Cities," Yarmolinsky contended that "law is the backbone of city renovation." He pointed out that until recently municipal law was viewed by most lawyers "as a very cobwebby corner of the law . . . to be practiced by little men in green eyeshades who worked in City Hall," but that today an increasing part of the law school curriculum is devoted to urban-legal studies. The full impact of those curriculum changes, he observed, however, will not be felt until today's graduates are "a generation out of law school and . . . moved into positions of civic responsibility." Yarmolinsky is the author of *Recognition of Excellence*, published in 1960.

When Yarmolinsky left the Department of Defense in 1966 he was awarded the Distinguished Civilian Public Service Medal. He is a fellow of Ezra Stiles College of Yale and of the American Academy of Arts and Sciences, and he has been elected a director of the Associated Harvard Alumni. Yarmolinsky is a member of the New York and the District of Columbia bar associations, the Association of the Bar of the City of New York, the American Bar Association, the American Law Institute, the Council on Foreign Relations, the Institute of Strategic Studies (London), and the Board on Medicine of the National Academy of Sciences. He is a trustee of the Vera Institute of Justice and a public member of the Hudson Institute.

Columnists Roland Evans and Robert Novak wrote that Adam Yarmolinsky "has the misfortune of looking like the anarchist bomb thrower in old political cartoons." He is a small man, five feet four inches tall, weighing 140 pounds, with brown hair and hazel eyes. On March 24, 1945 he married Harriet Leslie Rypins, a former teacher who is now a consultant to the Head Start Program. They have four children: Sarah Franklin, Tobias, Benjamin Levi, and Matthew Jonas. Yarmolinsky is a member of the Federal City Club in Washington and the Coffee House Club and the Harvard Club of New York.

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Who's Who in America, 1968-69

ZUBROD, C(HARLES) GORDON

Jan. 22, 1914- Physician; United States government official
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In his effort to speed the translation of useful research findings into effective control of cancer, Dr. C. Gordon Zubrod is demonstrating that the battle against disease must be fought in the administrator's office as well as in the laboratory. Zubrod, who joined the National Institutes of Health in 1954, has been serving since 1965 as scientific director of chemotherapy of NIH's National Cancer Institute. His achievements as one of the world's leading organizers of clinical investigations in anticancer drugs include more efficient methods of testing drugs and improved communications among the various research teams working on cancer control throughout the United States and Canada.

Charles Gordon Zubrod was born in Brooklyn, New York on January 22, 1914 to Charles Augustus and Anna (Beyer) Zubrod. He has one sister, Dorothy. His brother, Alan, died at the age of seven, and his mother died when she was in her twenties, in 1921. During that year the family moved to Baldwin, on the south shore of Long Island, where Charles obtained his early education. His father, a stockbroker, provided generously for a large household, always full of relatives. "As children," Zubrod has recalled, "we were exposed to a wide variety ot interpersonal relationships and problems that have disappeared from the smaller homes of today." Baldwin, still largely a fishing village during his childhood, is on the Great South Bay of the Atlantic Ocean, and he spent much of his time roaming along its inlets, acquiring a lifelong love of the sea and interest in marine biology.

School pressures never troubled Zubrod as a boy. He had time to enjoy many outdoor sports, including baseball, water polo, ice hockey, and basketball and was particularly fond of individual sports like swimming, track, and tennis. His intensive athletic activity, however, was curtailed by severe illness in 1928, when he was in his second year of high school. He contracted an infection, very likely a bacterial pneumonia with complications, that necessitated hospitalization and kept him out of school for a year. During his long recovery from what was vaguely diagnosed as "heart disease," he became interested in medicine and began to consider a career as a physician. After his recuperation his father decided to send him to boarding school, and in 1929 Zubrod, who is a Roman Catholic, entered the Georgetown Preparatory School, a Jesuit-operated school in Garrett Park, Maryland.

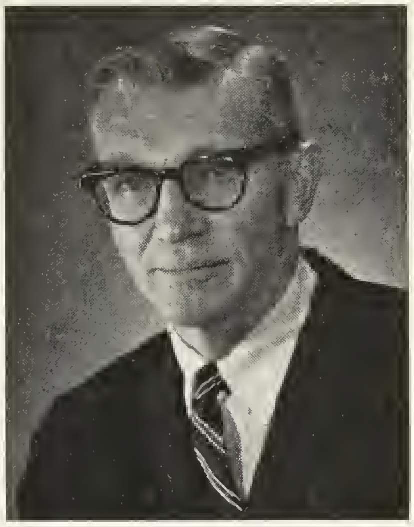
While in Maryland, Zubrod took up golf and in 1931 won the school's championship. Debating was another of his extrascholastic interests. He was eager to study biology, but because the school's curriculum concentrated heavily on the humanities, he received a solid background in the classics but only a minimal training in science. "From intensive work in Latin, however," Zubrod has pointed out, "I developed study habits and an ability to dissect out and analyze problems that have ever since stood me in good stead."

In 1932 he entered Holy Cross College in Worcester, Massachusetts as a premedical student. Again, his course of study stressed the humanities; it included no mathematics and just enough work in chemistry and biology to qualify him for medical school. He was awarded his B.A. degree *magna cum laude* in 1936 and was accepted at the Columbia University College of Physicians and Surgeons. He obtained his M.D. degree in 1940.

Financing his higher education was not easy for Zubrod. His father, who had prospered in the 1920's, suffered severe losses during the stock market crash of 1929, and although he saw his son through prep school, Zubrod was on his own, financially, afterward. In college he paid his way by working as a waiter during the day and as a library clerk at night; in medical school he received a scholarship for his last two years and supplemented his stipend by working for a New York City hospital as a night cashier and for the Good Humor Ice Cream Company during the summer.

By the time he earned his medical degree, Zubrod had decided to go into general practice, but he put off his internship to take a post at the Central Islip State Hospital, a large psychiatric institution on Long Island. His immediate purpose was to finance his internship, since in those days interns did not receive a salary, but his work also gave him valuable training in psychiatry. In January 1941 he began a rotating internship at Jersey City General Hospital, where he elected every surgical service available. As a result, by 1942 he not only had a background in psychiatry and surgery, but also felt that general practice was not what he wanted. He decided on a second internship, this one in internal medicine, and accepted an assignment as intern and assistant resident in medicine at Presbyterian Hospital of the Columbia Presbyterian Medical Center in Manhattan.

Internal medicine offered Dr. Zubrod the challenge he was looking for, but military service in World War II interrupted his work. While waiting for his commission to come through in 1943, he worked briefly in malaria research under Dr. W. W. Palmer, then chief of medicine at Columbia-Presbyterian Hospital. Later, as a first lieutenant in the Army Medical Corps, he was assigned to a project directed by Dr. James A. Shannon, who was assembling a research team to study the chemotherapy of malaria for the New York University Research Service at Goldwater Memorial Hospital on Welfare Island. Malaria caused a serious health problem among servicemen in the Pacific before the team worked out a method of treatment and prevention. Zubrod's experience in the research opened up a career for him in chemotherapy.


DR. C. GORDON ZUBROD

When he received his discharge with the rank of captain in 1946, therefore, Zubrod joined the staff of Johns Hopkins University School of Medicine as an instructor and Roche Research Fellow in the department of pharmacology and experimental therapeutics. He was made an assistant professor of both medicine and pharmacology in 1949. During the seven years he spent at Johns Hopkins he carried out intensive research in the treatment of bacterial pneumonias, including lobar pneumonia —the disease from which his mother had died. After a brief period as director of research in the department of medicine at St. Louis University in 1953-54, he began working for the National Cancer Institute (NCI) of the National Institutes of Health (NIH) at Bethesda, Maryland, as chief of the general medicine branch. A year later he was also named clinical director. In 1961 he advanced to the post of director of intramural research and in 1965 to his present position of scientific director for chemotherapy.

Along with the broad responsibilities that some of his posts at the National Cancer Institute entailed, Zubrod has had a direct and specific interest in sharpening the focus of attention on the chemotherapeutic management of cancer, particularly in leukemia. In 1957, at a conference sponsored jointly by the National Academy of Sciences and the NCI's Cancer Chemotherapy National Service Center, Zubrod pleaded for more thorough and systematic investigation of potentially antitumor drugs, an approach that had been somewhat neglected in favor of the "treasure-hunt" search for a spectacular cure. For some years drug treatment of cancer remained generally a last resort, after surgery and radiation, primarily because of the toxicity potential of the available agents. Zubrod was nevertheless able in 1960 to publish a small list of drugs that could be considered "useful." In the following years he continued to champion systematic research and measurement of results, and many of his colleagues feel that he is directly responsible for having improved the experimental design of clinical trials of anticancer drugs. He encouraged the introduction of computer techniques for predicting "with some confidence" those patients who would respond to certain drugs, and he advanced a screening method for detecting potentially useful antitumor drugs in a matter of months rather than years, as required by the usual methods.

One of Zubrod's most important undertakings in cancer chemotherapy started in 1962, when he was named chairman of the newly established Acute Leukemia Task Force, an NCI organization created to promote cooperative research programs in the United States and Canada through sixty participating hospitals. That concentrated endeavor to find a cure for leukemia, which was among the first forms of cancer to show sensitivity to drug therapy, arose out of the conviction that its cure held the key to the cure of other cancer. In the early 1960's the diagnosis of leukemia, particularly acute lymphocytic leukemia in children, meant death within a year or so, even though some drugs, like methotrexate, prednisone, and 6-mercaptopurine, brought temporary remission. Not even the most optimistic researcher would dare predict a breakthrough in treatment, let alone a cure.

Through the efforts of Zubrod and his colleagues, however, the leukemia task force was able to establish a nationwide clearinghouse that permitted easy exchange of laboratory advances and quick application of observations from laboratory to clinic. As a result of that effort, tremendous strides have been made by research scientists in just a few years in the development of techniques for prolonging survival time in some patients, such as the use of drugs in combinations. Zubrod, who is known to be a cautious spokesman, recently said, as quoted in the *Saturday Evening Post* (June 1, 1968), "It is my opinion that today we have the capacity of getting ten-year survivals for one-quarter of those children now starting treatment." However, he made it clear that the disease could not yet be cured; that with conventional treatment, survival was still a matter of months; and treatment was still considerably less effective in adult myelocytio leukemia.

Since becoming associated with NCI, Zubrod has observed overall advances in cancer research just as significant, if less dramatic, than the results of leukemia research. Improved communication networks between research teams have led to a more comprehensive view of the whole cancer problem. There is increasing recognition that each type of cancer must be studied as a specific disease and that control of cancer requires not only identification of proximate as well as ultimate causes, but also the cooperation of the community at large in removing proximate causes, as in the case of cigarette smoking and lung cancer. Cancer research, furthermore, is making increasing demands on engineers, mathematicians, and physicists in collaborative efforts that have led to more effective means for meeting special needs of the researcher.

As a top expert on the chemotherapy of cancer, Zubrod has often been called in on consultations, and he was among the specialists who treated Secretary of State John Foster Dulles during his final battle with cancer, in 1959. Zubrod, who has described his present role in cancer research as that of "scientific manager," spends most of his time discussing the latest developments in research with scientists and physicians to promote more meaningful decisions about the fastest way to discover new drugs for control and eventual cure of cancer. At a press conference in October 1968, held at the Department of Health, Education and Welfare, Zubrod announced that he and other scientists at the NCI expect to find the causes and chemical cures for most cancers within the next five years.

Other government positions that Zubrod currently holds are chairman of the scientific directorate of the NCI, member of the cooperative studies evaluation committee of the Veterans Administration, member of the advisory committee of the National Academy of Sciences' drug efficacy study, and member of the oncology advisory committee of the Food and Drug Administration. Outside the government he serves on the cancer committee of the American College of Physicians, on the research planning committee of the American Cancer Society, and on the subcommittee on the position and status of the clinical pharmacologist of the Commission of Drug Safety. He belongs to several other professional organizations, including the American Society of Clinical Oncology. From 1951 to 1953 he was associate editor of the *Johns Hopkins Hospital Bulletin*, and since 1961 he has been on the editorial board of *Clinical Pharmacology and Therapeutics*. He is the author or coauthor of over sixty-five papers and chapters in textbooks, ranging from clinical studies to review articles.

A few of Dr. Zubrod's contributions to professional publications have concerned subjects in marine biology. Since 1948 he has been a member and investigator of Mount Desert Island Biological Laboratory in Maine, on whose board of trustees he served from 1953 to 1962. For several years during the 1950's he worked there on blood-brain barrier problems in the spiny dogfish, a small shark. More recently he has studied the physiology of the brain of the larger Caribbean shark on Bimini, the Bahamas, where since 1961 he has been an investigator at the Lerner Marine Laboratory.

The Department of Health, Education, and Welfare, of which the National Institutes of Health is a part, presented Dr. Zubrod with its Superior Service Award in 1964 and its Distinguished Service Award in 1965. His other honors include a Sustaining Member's Lectureship of the Association of Military Surgeons of the United States in Washington (1963); the Celebrity Award in the Field of Medicine, presented by the Knights of Pythias (1964); and the Silver Bicentennial Medallion for Medicine (1967), presented by Columbia University's College of Physicians and Surgeons.

On June 15, 1940 C. Gordon Zubrod married Christina Catherine Mullins, a medical secretary. Their four oldest children—Christine, Gordon, Justin, and Margaret—attend college, and their youngest son, Stephen, is a high school student. Although Zubrod has a Washington address, his home is in Bethesda, Maryland, and he belongs to the Kenwood Country Club. Trim and athletic in build, he is six feet tall and weighs 158 pounds; he has gray eyes and brown hair. He and his wife share a delight in such outdoor activities as hiking, playing tennis, and swimming and give much of their time to developing swimming programs for young children. Another of his hobbies is reading history, especially of the period from 650 to 150 B.C. and of Byzantium. In art he prefers the paintings of the French impressionists and in music he particularly enjoys the works of Claude Debussy, Maurice Ravel, Gabriel Fauré, and other French composers of the late nineteenth and early twentieth centuries.

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NECROLOGY

ALEXANDER, HAROLD R(UPERT) L(EOFRIC) G(EORGE), 1st EARL ALEXANDER OF TUNIS Dec. 10, 1891-June 16, 1969 Retired British field marshal; directed strategy for Allied victories of World War II in the Middle East, North Africa, and Italy; Governor-General of Canada (1946-52); Minister of Defence (1952-54). See *Current Biography* (October) 1942.

Obituary

N Y Times p1+ Je 17 '69

ALLEN, TERRY (DE LA MESA) Apr. 1, 1888-Sept. 12, 1969 United States Army officer; commanded First Infantry Division in North Africa and Sicily campaigns (1942-43); led 104th Infantry Division in Allied drive into Germany (1944-45); retired as major general in 1946. See *Current Biography* (November) 1943.

Obituary

N Y Times p27 S 13 '69

ANDERSON, FREDERICK L(EWIS) Oct. 4, 1905-Mar. 2, 1969 United States Army Air Force major general, retired; financier; during World War II was head of Eighth Bomber Command and deputy commander for operations of the United States Strategic Air Forces in Europe; director of several companies including Federal Petroleum, Inc. See *Current Biography* (May) 1944.

Obituary

N Y Times p47 Mr 5 '69

ANSERMET, ERNEST (ALEXANDER) Nov. 11, 1883-Feb. 20, 1969 Swiss conductor; founded L'Orchestre de la Suisse Romande in 1918 and built it into one of world's leading symphony ensembles; retired as its conductor in 1967; renowned for his interpretations of modern Russian and French composers. See *Currcnt Biography* (July) 1949.

Obituary

N Y Times p43 F 21 '69

ARMSTRONG, CHARLOTTE May 2, 1905-July 18, 1969 Mystery writer; wrote chilling and macabre murder mystery novels, including *Mischief* (1950), which was filmed as *Don't Bother to Knock*, and *A Dram of Poison*, which won the 1956 Edgar Allan Poe Award of the Mystery Writers of America. See *Current Biography* (Yearbook) 1946.

Obituary

N Y Times p57 Jl 20 '69

ARNOLD, THURMAN WESLEY June 2, 1891-Nov. 7, 1969 Lawyer; United States Assistant Attorney General in charge of the Antitrust Division (1938-43); partner in the law firm of Arnold & Porter (formerly Arnold, Fortas & Porter); undertook the defense in several notable civil liberties cases. See *Current Biography* (January-June) 1940.

Obituary

N Y Times p33 N 8 '69

BANKHEAD, TALLULAH (BROCKMAN) Jan. 31, 1903-Dec. 12, 1968 Actress; celebrated since the 1920's for her electric, throaty performances on stage and her lusty life style off; reached the height of her Broadway career with her powerful interpretation of the cruel and selfish Regina in *The Little Foxes* (1939); for that, and for her portrayal of Sabina in *The Skin of Our Teeth*, won New York Drama Critics awards; received the New York Film Critics award for her role in the movie *Lifeboat* (1944); related her tempestuous life story with characteristic unabashed wit in the best seller *Tallulah* (1952). See *Current Biography* (June) 1953.

Obituary

N Y Times D p1+ D 13 '68

BARBEY, DANIEL E(DWARD) Dec. 23, 1889-Apr. 11, 1969 Retired Vice-Admiral of the United States Navy; invented the "duck," an amphibious troop carrier used in World War II; commanded the Seventh Fleet amphibious force in the Southwest Pacific (1943-45). See *Current Biography* (January) 1945.

Obituary

N Y Times p88 Ap 13 '69

BARRETTE, (JOSEPH MARIE) ANTONIO May 26, 1899-Dec. 15, 1968 Canadian National Union party leader; Premier of Quebec (1960); Ambassador to Greece (1963-66). See *Current Biography* (July) 1960.

Obituary

N Y Times p50 D 16 '68

BARTH, KARL May 10, 1886-Dec. 9, 1968 Swiss theologian; regarded by many as the most important Protestant thinker since John Calvin; rejecting liberal anthropomorphism, revolutionized theology with his concept of the radical transcendence of God, first expressed in his *Epistle to the Romans* (1919); refined the concept in his twelve-volume *Church Dogmatics* (1932-62) and other subsequent works in which he viewed the proclamation of God's revelation through Jesus Christ as the church's sole mission; taught at the University of Basel from 1935 to 1962. See *Current Biography* (November) 1962.

Obituary

N Y Times p1+ D 11 '68

BARTLETT, E(DWARD) L(EWIS) Apr. 20, 1904-Dec. 11, 1968 United States Democratic Senator from Alaska since 1958; former newspaperman and Alaskan delegate to Congress; known for his prodigious sponsorship of liberal legislation and his criticism of the Vietnam war. See *Current Biography* (June) 1951.

Obituary

N Y Times p43 D 12 '68

BEA, AUGUSTIN CARDINAL May 28, 1881-Nov. 16, 1968 German-born Roman Catholic prelate; Jesuit Biblical scholar; taught Scripture and directed Jesuit and Pontifical institutions in Rome and elsewhere for more than four decades; at Vatican Council II and as head of the Secretariat for Promoting Christian Unity, since 1960, contributed mightily to the progress of ecumenism. See *Current Biography* (September) 1964.

Obituary

N Y Times p1 N 16 '68

BEALL, LESTER (THOMAS) Mar. 14, 1903-June 20, 1969 Graphic designer; created an individual, intelligent style in his designs for merchandising, layout, and packaging; designed many national magazines, including *The New Republic,* and significantly influenced American typography; exhibited posters in the New York Museum of Modern Art's first one-man show by a graphic artist. See *Current Biography* (November) 1949.

Obituary

N Y Times p27 Je 21 '69

BINGHAM, MILLICENT TODD Feb. 5, 1880-Dec. 1, 1968 Geographer; conservationist; educator; authority on Emily Dickinson; wrote *Peru, Land of Contrasts, The Geography of France,* and *Emily Dickinson*—A Revelation, among other books; donated Hog Island, Maine wildlife sanctuary, to National Audubon Society. See *Current Biography* (June) 1961.

Obituary

N Y Times p47 D 3 '68

BONNER, PAUL HYDE Feb. 14, 1893-Dec. 14, 1968 Novelist; drawing on his own experience in world business and diplomatic circles, wrote *S.P.Q.R., Hotel Talleyrand, Ambassador Extraordinary,* and six other stories of international intrigue. See *Current Biography* (Yearbook) 1955.

Obituary

N Y Times p86 D 15 '68

BRACKETT, CHARLES Nov. 26, 1892-Mar. 9, 1969 Motion picture producer; writer; with Billy Wilder won Oscars for *The Lost Weekend* (1945) and *Sunset Boulevard* (1950) and on his own for *Titanic* (1953); associated with Paramount from 1932 until 1950 and later with Twentieth Century-Fox (1951-63); president of Academy of Motion Picture Arts and Sciences (1949-55). See *Current Biography* (February) 1951.

Obituary

N Y Times p45 Mr 10 '69

BRISCOE, ROBERT Sept. 25, 1894-May 30, 1969 Former Mayor of Dublin (1956-57, 1961-62); first Irishman of Jewish faith to hold that office; member of Sinn Fein movement and Irish Republican Army (1917-24); helped found Fianna Fáil party (1926); served in Dáil Éireann, the Irish parliament (1927-65); active in Zionist causes. See *Current Biography* (May) 1957.

Obituary

N Y Times p23 My 31 '69

BROWN, JOHN MASON July 3, 1900-Mar. 16, 1969 Drama critic; lecturer; author; drama critic for New York *Evening Post* (1929-41); joined *Saturday Review* in 1944 and for many years wrote column "Seeing Things"; resigned from Pulitzer Prize drama jury (1963) when advisory board refused his recommendation of Albee's *Who's Afraid of Virginia Woolf.* See *Current Biography* (December) 1942.

Obituary

N Y Times p39 Mr 17 '69

BURGESS, ROBERT W(ILBUR) July 25, 1887-May 27, 1969 Former director of the United States Bureau of the Census (1953-61); senior statistician and chief actuary with Western Electric Company (1924-52); past president of American Statistical Association. See *Current Biography* (July) 1960.

Obituary

N Y Times p39 My 29 '69

CASSADY, JOHN H(OWARD) Apr. 3, 1896-Jan. 25, 1969 Retired Vice-Admiral, United States Navy; leading advocate of role of aircraft carriers in nuclear defense; winner of Legion of Merit and Victory Medal, among other wartime honors; after World War II commanded Sixth Fleet in Mediterranean until his retirement in 1956. See *Current Biography* (October) 1952.

Obituary

N Y Times p35 Ja 30 '69

CLAPPER, OLIVE EWING Feb. 4, 1896-Nov. 11 1968 Former director of Washington, D.C. bureau of CARE (1952-62); radio commentator and contributing editor of *Look* magazine in 1940's; wrote *Washington Tapestry* (1946) and edited *Watching the World* (1944), a collection of newspaper columns by her late husband, Raymond Clapper. See *Current Biography* (September) 1946.

Obituary

Washington (D.C.) Post C p6 N 12 '68

CLEMENT, FRANK G(OAD) June 2, 1920-Nov. 4, 1969 Lawyer; Governor of Tennessee (1953-59, 1963-66); an adherent of the liberal wing of the Democratic party. See *Current Biography* (July) 1955.

Obituary

N Y Times p47 N 6 '69

CONNOLLY, MAUREEN (CATHERINE) Sept. 17, 1934-June 21, 1969 Women's tennis champion of Forest Hills and Wimbledon from 1951 to 1954, when a horseback riding accident ended her career; only woman ever to win the tennis crowns of the United States, Britain, France, and Australia all in one year (1953). See *Current Biography* (November) 1951.

Obituary

N Y Times p69 Je 21 '69

CORDON, GUY Apr. 24, 1890-June 8, 1968 Republican United States Senator from Oregon (1944-55); chairman of Senate Committee on Interior and Insular Affairs; strongly supported statehood for Hawaii. See *Current Biography* (April) 1952.

Obituary

N Y Times p47 Je 10 '69

CRAVEN, THOMAS Jan. 6, 1889-Feb. 27, 1969 Art critic; writer; lecturer; leading art popularizer of the 1930's; denounced modern French painters; promoted regional American artists and such cartoonists as Walt Disney; wrote best-selling *Treasury of Art Masterpieces from the Renaissance to the Present* (1939). See *Current Biography* (April) 1944.

Obituary

N Y Times p47 Mr 1 '69

DANIELL, (FRANCIS) RAYMOND Oct. 22, 1901-Apr. 12, 1969 Reporter and foreign correspondent for the New York *Times* (1928-67); chief of *Times*'s London bureau during World War II; covered postwar Europe and Nuremberg trials before returning to London post in 1948; became Canadian *Times* correspondent in 1953. See *Current Biography* (March) 1944.

Obituary

N Y Times p89 Ap 13 '69

DEMPSEY, SIR MILES CHRISTOPHER Dec. 15, 1896-June 6, 1969 Retired British Army officer; commanded 13th Army Corps in North Africa, Sicily, and Italy (1942-43); led Second Army in D-Day invasion (1944); commander-in-chief of Allied land forces in Southeast Asia (1945-46); commander-in-chief, Middle East (1946-47). See *Current Biography* (October) 1944.

Obituary

N Y Times p35 Je 7 '69

DIRKSEN, EVERETT M(cKINLEY) Jan. 4, 1896-Sept. 7, 1969 United States Republican Senator from Illinois (1951-69); member of House of Representatives (1933-49); Republican leader in Senate since 1959; influential member of Senate Judiciary Committee; although identified with Republican old guard, occasionally aligned himself with liberals in supporting such measures as nuclear test ban treaty (1963) and Civil Rights Act of 1964; noted for his mellifluous oratory. See *Current Biography* (September) 1957.

Obituary

N Y Times p1+ S 8 '69

DOUGLAS OF KIRTLESIDE, WILLIAM SHOLTO DOUGLAS, 1ST BARON Dec. 23, 1893-Oct. 29, 1969 British aviation officer and statesman; was made a marshal in the Royal Air Force in 1946; commander-in-chief and military governor of the British Zone of Germany (1946-47); chairman of the state-owned British European Airways (1949-64). See *Current Biography* (June) 1943.

Obituary

N Y Times p45 O 31 '69

DRAPER, DOROTHY (TUCKERMAN) Nov. 22, 1889-Mar. 10, 1969 Interior decorator; pioneered use of vivid colors and concept of "total coordination" in room décor; decorated the Hampshire House in New York City, among other commercial buildings; author of syndicated newspaper column (1959-67) and three books, including *Decorating is Fun!* (1939). See *Current Biography* (May) 1941.

Obituary

N Y Times p47 Mr 12 '69

DUBILIER, WILLIAM July 25, 1888-July 25, 1969 Electronics engineer; holder of 600 patents for telephonic, telegraphic, wireless, and other electronic inventions; created the Micadon, the mica condenser that replaced the awkward Leyden jar in radio communication; developed wireless communication systems, including aircraft systems for the British (1912) and United States (1915) governments; founder and head of the Cornell-Dubilier Corporation. See *Current Biography* (September) 1957.

Obituary

N Y Times p65 Jl 27 '69

DUKE, VERNON Oct. 10, 1903-Jan. 17, 1969 Composer; wrote light music for Broadway and Hollywood; won special acclaim with his scores for the musicals *Walk a Little Faster* (1932) and *Cabin in the Sky* (1940); composed the songs "April in Paris" and "Taking a Chance on Love," among other hits; under his given name, Vladimir Dukelsky, wrote the ballet *Emperor Norton* (1957) and other serious music. See *Current Biography* (July) 1941.

Obituary

N Y Times p31 Ja 18 '69

DULLES, ALLEN W(ELSH) Apr. 7, 1893-Jan. 30, 1969 United States government official; headed Office of Strategic Services in Switzerland during World War II; helped set up Central Intelligence Agency (1950) and served as CIA's deputy director (1950-53) and director (1953-61); served on Warren Commission (1963-64); author of *The Craft of Intelligence* (1963), among other books. See *Current Biography* (March) 1949.

Obituary

N Y Times p1+ Ja 31 '69

EASTMAN, MAX (FORRESTER) Jan. 4, 1883-Mar. 25, 1969 Writer; a central figure of the intellectual and literary radical Left during first quarter of the twentieth century; best known for his books criticizing Marxism and for *The Enjoyment of Poetry* (1913), a standard college text; editor of socialist *Masses* (1913-17) and the *Liberator* (1917-22); roving editor for the *Reader's Digest* since 1941. See *Current Biography* (April) 1969.

Obituary

N Y Times p1+ Mr 26 '69

EDISON, CHARLES Aug. 3, 1890-July 31, 1969 Secretary of the Navy (1940); Democratic Governor of New Jersey (1941-44); occupied several posts in New Deal administration (1933-40); president (1926-50) and board chairman (1950-57) of father's firm, Thomas A. Edison, Inc.; board chairman of successor firm, McGraw-Edison Co. (1957-61). See *Current Biography* (July) 1940.

Obituary

N Y Times p33 Ag 1 '69

EGBERT, SHERWOOD H(ARRY) July 24, 1920-July 30, 1969 Industrial executive; served with McCulloch Corporation of Los Angeles (1946-60); as president of Studebaker Corporation (1961-63), unsuccessfully tried to restore company to financial health. See *Current Biography* (June) 1963.

Obituary

N Y Times p35 Jl 31 '69

EISENHOWER, DWIGHT D(AVID) Oct. 14, 1890-Mar. 28, 1969 Thirty-fourth President of the United States (1953-61); military leader in World War II; as Supreme Commander of the Allied Expeditionary Force conquered Axis powers in Europe; United States Army Chief of Staff (1945-48); president of Columbia University (1948-52); enjoyed bipartisan popularity with the American people during his Republican Administration. See *Current Biography* (September) 1957.

Obituary

N Y Times p1+ Mr 29 '69

ESHKOL, LEVI Oct. 25, 1895-Feb. 26, 1969 Premier of Israel since 1963; a founder of the State of Israel in 1948 and a member of its government since then; Minister of Finance (1952-53); Minister of Defense (1963-67); established formal diplomatic relations with West Germany (1965); led Israel into the six-day war of 1967 against Egypt, Jordan, and Syria. See *Current Biography* (October) 1963.

Obituary

N Y Times p32 F 27 '69

FITZPATRICK, D(ANIEL) R(OBERT) Mar. 5, 1891-May 18, 1969 Newspaper cartoonist; created some 14,000 editorial drawings, generally championing the underdog, during his forty-five years (1913-58) on the staff of the St. Louis *Post-Dispatch;* known for his bold charcoal strokes and satirical wit; received Pulitzer Prize in 1926 and 1955. See *Current Biography* (July) 1941.

Obituary

N Y Times p47 My 19 '69

FLETCHER, INGLIS 1888-May 30, 1969 Author; wrote twelve historical novels set in early North Carolina, including *Raleigh's Eden* (1940); other books include an autobiography, *Pay, Pack and Follow* (1959). See *Current Biography* (Yearbook) 1947.

Obituary

N Y Times p23 My 31 '69

FOSDICK, HARRY EMERSON May 24, 1878-Oct. 5, 1969 Clergyman; espoused liberal social causes and rejected Fundamentalism; professor at Union Theological Seminary (1915-46); pastor (1926-46) of interdenominational Riverside Church, built for him by John D. Rockefeller Jr.; conducted popular radio program; author of many books, including autobiography *The Living of These Days* (1956). See *Current Biography* (October) 1940.

Obituary

N Y Times p1+ O 6 '69

FURNAS, CLIFFORD COOK Oct. 24, 1900-Apr. 27, 1969 Educator; engineer; headed Curtis-Wright Research Laboratory, renamed the Cornell Aeronautical Laboratory (1943-54); chancellor and president of the University of Buffalo, New York (1954-65); United States assistant secretary of defense for research and development (1955-57). See *Current Biography* (October) 1956.

Obituary

N Y Times p47 Ap 30 '69

GALLEGOS FREIRE, RÓMULO Aug. 2, 1884-Apr. 4, 1969 Venezuelan author; politician; became first popularly elected Venezuelan president in February 1948; ousted nine months later by a military coup led by General Pérez Jiménez; wrote internationally celebrated novel *Dõna Bárbara* (1929). See *Current Biography* (May) 1948.

Obituary

N Y Times p68 Ap 6 '69

GARLAND, JUDY June 10, 1922-June 22, 1969 Actress; singer; worshipped by fans during a career plagued by illness and emotional problems; while a film star at MGM (1935-50) made *The Wizard of Oz* (1939), in which she sang "Somewhere Over the Rainbow," which became her trademark; among her many later "comeback" appearances was a long run at the New York Palace Theatre (1951-52) and the film *A Star is Born* (1955). See *Current Biography* (December) 1952.

Obituary

N Y Times p1+ Je 23 '69

GATCH, (HARRY) LEE Sept. 10, 1902-Nov. 10, 1968 American artist; had his first New York exhibition in 1927; was represented at the Venice Biennale twice, in 1950 and 1956; in early and middle career was colorful painter of landscapes and symbols; in 1960 turned to serene collages and works in which paint was combined with flagstone slabs; elected to the National Institute of Arts and Letters (1966.). See *Current Biography* (March) 1966.

Obituary

N Y Times p47 N 13 '68

GIBSON, ERNEST W(ILLIAM) Mar. 6, 1901-Nov. 4, 1969 Judge; served by appointment in the United States Senate (1940); Republican Governor of Vermont (1947-50); Federal District Judge for the District of Vermont (since 1950). See *Current Biography* (July) 1949.

Obituary

N Y Times p47 N 6 '69

GORDON, DONALD Dec 11, 1901-May 2, 1969 Former Canadian banker: railroad executive; president and chief executive of the British Newfoundland Corporation since 1967; headed the Canadian National Railways, North America's largest railway (1950-66); as deputy governor of Bank of Canada (1938-50) directed the nation's wartime price-control system. See *Current Biography* (October) 1950.

Obituary

N Y Times p86 My 4 '69

GRAU SAN MARTIN, RAMÓN Sept. 13, 1887-July 28, 1969 President of Cuba in 1933-34 and from 1944 to 1948; an idealistic, anti-Batista reformer, was popular with the people but incapable of controlling corruption among others in his regime. See *Current Biography* (October) 1944.

Obituary

N Y Times p39 Jl 30 '69

GROPIUS, WALTER (ADOLF) May 18, 1883-July 5, 1969 German-born architect; father of modern architecture who taught that form should follow function in architecture, industrial design, and city planning; founded Bauhaus School of Design in Germany (1919) which Nazis closed in 1933; as head of the department of architecture (1938-52) established a major architectural center at Harvard's Graduate School of Design; active in his firm, the Architects' Collaborative, since then. See *Current Biography* (March) 1952.

Obituary

N Y Times p1+ Jl 6 '69

HAMMOND, GODFREY Nov. 16, 1891-Aug. 19, 1969 Publisher; former promotion manager (1922-28), president (1939-55) and board chairman (1955-69) of Popular Science Publishing Company; in previous and intervening periods was an executive with other publishing enterprises, including Condé Nast and Hearst Magazines; served as public relations director for Republican National Committee in the 1944 Presidential election campaign. See *Current Biography* (October) 1953.

Obituary

N Y Times p47 Ag 20 '69

HARRISON, GEORGE M(acGREGOR) July 19, 1895-Nov. 30, 1968 Labor union official; vice-president of American Federation of Labor (1934-55); chairman of Railway Labor Executives Association (1935-40); president (1928-63) and chief executive officer (1963-65) of National Brotherhood of Railway Clerks. See *Current Biography* (January) 1949.

Obituary

N Y Times p47 D 3 '68

HARTLEY, FRED A(LLAN), JR. Feb. 22, 1903-May 11, 1969 United States Representative from New Jersey (1929-1949); coauthor, with Senator Robert A. Taft of Ohio, of the controversial Taft-Hartley Labor-Management Relations Act (1947). See *Current Biography* (June) 1947.

Obituary

N Y Times p47 My 12 '69

HEARNE, JOHN J(OSEPH) Nov. 4, 1893-Mar. 29, 1969 Irish lawyer; diplomat; helped to draft constitution for the Republic of Ireland in 1937; Irish High Commissioner in Canada (1939-50); first Irish Ambassador to the United States (1950-60); ardent advocate of Irish unity. See *Current Biography* (July) 1950.

Obituary

N Y Times p71 Mr 30 '69

HITCHCOCK, CHARLES B(AKER) Mar. 16, 1906-Mar. 26, 1969 Geographer; explorer; director of the American Geographical Society (1953-66); president of the Explorers Club (1959-61); explored and mapped the Venezuela back country. See *Current Biography* (October) 1954.

Obituary

N Y Times p47 Mr 28 '69

HO CHI MINH May 19, 1890(?)-Sept. 3, 1969 President of North Vietnam; began revolutionary activity against French rule in Indo-China during childhood; helped found Communist party of France (1921); organized Communist forces in China and Southeast Asia in 1920's and 1930's; led Viet Minh liberation army against Japanese occupying forces in Indo-China during World War II; defeated French in eight-year struggle that resulted in the Geneva agreement (1954), dividing Vietnam at seventeenth parallel; supported antigovernment National Liberation Front in South Vietnam in military struggle against Saigon regime and United States forces in 1960's. See *Current Biography* (October) 1966.

Obituary

N Y Times p1+ S 4 '69

HOOVER, HERBERT (CLARK), JR. Aug. 4, 1903-July 9, 1969 Mining engineer; oil consultant; as special adviser to Secretary of State John Foster Dulles on international petroleum problems (1953-54), helped to settle Anglo-Iranian dispute over the Abadan oil field; Under Secretary of State (1954-57). See *Current Biography* (October) 1954.

Obituary

N Y Times p37 Jl 10 '69

KAGAN, HENRY ENOCH Nov. 28, 1907-Aug. 16, 1969 Rabbi of Sinai Temple, Mount Vernon, New York; licensed psychologist; ecumenicist; founder of the Counseling Center of the New York Federation of Reform Synagogues; helped to improve Jewish-Christian relations through his books and his consultations to such groups as the Ecumenical Council Vatican II and the United States Joint Commission on Mental Health. See *Current Biography* (September) 1965.

Obituary

N Y Times p35 Ag 18 '69

KARLOFF, BORIS Nov. 23, 1887-Feb. 2, 1969 Actor; appeared in 130 film roles, most of them in the horror genre; initiated that Hollywood genre, and achieved overnight stardom, with his performance as the monster in *Frankenstein* (1931); made his stage debut as the homicidal Mr. Brewster in *Arsenic and Old Lace* (1941), which ran for 1,444 performances on Broadway and five years on the road; starred in some dozen subsequent plays, including *Peter Pan*. See *Current Biography* (March) 1941.

Obituary

N Y Times p1+ F 4 '69

KASAVUBU, JOSEPH 1910(?)-Mar. 24, 1969 First president of the Republic of the Congo during its years of turbulence; took office in 1960 with his rival Patrice Lumumba as premier; ousted by General Mobutu in 1965; retired to farm at Boma. See *Current Biography* (March) 1961.

Obituary

N Y Times p47 Mr 24 '69

KEROUAC, JACK Mar. 12, 1922-Oct. 21, 1969 Author; originated the term "Beat Generation" and extolled its repudiation of middle-class values in controversial novels of sociological interest, spontaneous in style and autobiographical in content, including *On the Road* (1957) and *The Dharma Bums* (1958). See *Current Biography* (November) 1959.

Obituary

N Y Times p47 O 22 '69

LATHAM, HAROLD S(TRONG) Feb. 14, 1887-Mar. 6, 1969 Publisher; author; joined Macmillan Company in 1909 and retired in 1953 as vice-president and chief editor; discovered Margaret Mitchell and edited *Gone With the Wind;* president of Universalist Church of America (1948-49, 1950-51). See *Current Biography* (January) 1950.

Obituary

N Y Times p29 Mr 9 '69

LATOURETTE, KENNETH S(COTT) Aug. 9, 1884-Dec. 26, 1968 Church historian; author of more than eighty books, including *Christianity in a Revolutionary Age* (1963) and the seven volumes of his monumental *History of the Expansion of Christianity* (1937-45); taught at the Yale Divinity School from 1921 to 1953 and directed graduate studies there from 1946 to 1953. See *Current Biography* (November) 1953.

Obituary

N Y Times p21 Ja 1 '69

LEEDOM, BOYD (STEWART) Sept. 28, 1906-Aug. 11, 1969 Member (1955-65) and chairman (1961-65) of the National Labor Relations Board; trial examiner for the board since 1965; South Dakota State Senator (1949-51); associate justice of State Supreme Court (1951-1955). See *Current Biography* (March) 1956.

Obituary

N Y Times p39 Ag 12 '69

LESCAZE, WILLIAM Mar. 27, 1896-Feb. 9, 1969 Architect; a leader in modern architecture of functional and organic design; senior architect of Williamsburg Houses in Brooklyn, New York's first low-cost housing project (1935); designed schools, private homes, and public and office buildings; head of own firm in New York City since 1933. See *Current Biography* (April) 1942.

Obituary

N Y Times p39 F 10 '69

LETOURNEAU, R(OBERT) G(ILMORE) Nov. 30, 1888-June 1, 1969 Designer and manufacturer of heavy machinery; founder and president (1929-67) of R. G. LeTourneau, Inc., which supplied 70 percent of earth-moving equipment used by United States armed forces in World War II; preached worldwide for the Christian and Missionary Alliance Church. See *Current Biography* (April) 1958.

Obituary

N Y Times p45 Je 2 '69

LEVERONE, NATHANIEL June 26, 1884-May 30, 1969 Business and civic leader; founder (1929) and long-time head of Automatic Canteen Company of America (later Canteen Corporation), which pioneered in the production and distribution of reliable vending machines on a national scale; board chairman of Kansas City Athletics (1954-60); philanthropist. See *Current Biography* (November) 1956.

Obituary

N Y Times p23 My 31 '69

LEWIS, JOHN L(LEWELLYN) Feb. 12, 1880-June 11, 1969 President of United Mine Workers of America (1920-60); dominant figure of the American labor movement during 1930's and 1940's; with pugnacity and dramatic style, led his union's struggle for wage increases, pensions, mine safety regulations, and other benefits; led a group of unions out of the craft-oriented AFL in 1935 to establish the CIO, organizing workers on an industry-wide basis, and served as its president until 1940. See *Current Biography* (March) 1942.

Obituary

N Y Times p1+ Je 12 '69

LEY, WILLY Oct. 2, 1906-June 24, 1969 Science writer; lecturer; rocket engineer; founded Society for Space Travel (1927) in Germany, which conducted pioneer rocket research that led to development of V-2 rockets of World War II; in 1935 fled Nazis to the United States; prolific writer on space travel, rocketry, and paleontology; science editor of *PM* (1940-44). See *Current Biography* (February) 1953.

Obituary

N Y Times p47 Je 25 '69

LI TSUNG-JEN 1890-Jan. 30, 1969 Former Vice-President of Nationalist China under Chiang Kai-shek (1948-49); commanded Chinese 5th war zone during Sino-Japanese war, in late 1930's; subsequently filled several high posts in Nationalist government; breaking with Chiang over policy differences, refused to go to Formosa after China fell to Communists; after sixteen years of self-imposed exile in United States, returned to China in 1965 without joining the Communist Party. See *Current Biography* (November) 1942.

Obituary

N Y Times p72 F 2 '69

LIE, TRYGVE (HALVDAN) July 16, 1896-Dec. 30, 1968 Norwegian statesman; first Secretary-General of the United Nations (1946-53); served in Norwegian Cabinet for a decade, half of that time as Foreign Minister; Governor of Oslo and Akershus (1955-68). See *Current Biography* (March) 1946.

Obituary

N Y Times p1+ D 31 '68

LOESSER, FRANK (HENRY) June 29, 1910-July 28, 1969 Popular composer-lyricist; wrote the scores for *Where's Charley?, Guys and Dolls, The Most Happy Fella,* and the Pulitzer Prize-winning *How to Succeed in Business Without Really Trying,* among Broadway musicals; during a thirty-three-year career created such hit songs as "Once in Love with Amy," "On a Slow Boat to China," "Heart and Soul," "Two Sleepy People," and the Motion Picture Academy Award-winning "Baby, It's Cold Outside." See *Current Biography* (December) 1945.

Obituary

N Y Times p1+ Jl 29 '69

LOMBARDO TOLEDANO, VICENTE July 16, 1894-Nov. 16, 1968 Mexican leftist political and labor leader; governor of state of Puebla in the 1920's; founded and served as first president of Confederation of Mexican Workers, in the 1930's; taught law and philosophy at the National University of Mexico; most recently, headed the Popular Socialist party. See *Current Biography* (August) 1940.

Obituary

N Y Times p40 N 19 '68

LÓPEZ MATEOS, ADOLFO May 26, 1910-Sept. 22, 1969 President of Mexico (1958-64); promoted industrial growth and friendly relations with United States; as Minister of Labor (1952-58), helped settle over 13,000 labor disputes; federal Senator from state of Mexico (1946-52); chairman of Senate Foreign Relations Committee; helped draft United States-Mexican treaty on migrant labor (1951). See *Current Biography* (March) 1959.

Obituary

N Y Times p47 S 23 '69

McCAREY, (THOMAS) LEO Oct. 3, 1898-July 5, 1969 Hollywood film director, producer, and writer; filled his motion pictures with nostalgia, romance, and light comedy; won Academy Awards for direction of *The Awful Truth* (1937) and for direction and script of *Going My Way* (1944), which had a successful sequel, *The Bells of St. Mary's.* See *Current Biography* (July) 1946.

Obituary

N Y Times p45 Jl 6 '69

McCOBB, PAUL (WINTHROP) 1917-Mar. 10, 1969 Designer; created several lines of contemporary furniture including Planner Group, which featured low cost, clean-cut design, and natural woods; introduced room dividers and use of metal in home furnishing. See *Current Biography* (November) 1958.

Obituary

N Y Times p33 Mr 12 '69

McGILL, RALPH (EMERSON) Feb. 5, 1898-Feb. 3, 1969 Journalist; columnist with Atlanta (Georgia) *Constitution* since 1929; editor of that newspaper from 1942 to 1960, when he became its publisher; won 1959 Pulitzer Prize for his liberal, lucid, pro-civil rights editorials, which earned him epithet "conscience of the South"; author of *The South and the Southerners* (1963); awarded Presidential Medal of Freedom (1964). See *Current Biography* (June) 1947.

Obituary

N Y Times p1+ F 4 '69

MAGNUSON, PAUL B(UDD) June 14, 1884-Nov. 5, 1968 Orthopedic surgeon; former chief medical director of Veterans Administration (1948-51); pioneer in bone and joint surgery; author of *Fractures* (1933) and autobiography, *Ring the Night Bell* (1960). See *Current Biography* (June) 1948.

Obituary

N Y Times p35 N 6 '68

MANLEY, NORMAN W(ASHINGTON) July 4, 1893-Sept. 2, 1969; Jamaican statesman; leading advocate of Jamaican independence and Caribbean self-rule; founder of People's National party (1938); Chief Minister of Jamaica (1955-59); Prime Minister (1959-62); helped establish abortive West Indies Federation (1958). See *Current Biography* (November) 1959.

Obituary

N Y Times p47 S 3 '69

MANN, ERIKA Nov. 9, 1905-Aug. 27, 1969 Writer; lecturer; oldest daughter of novelist Thomas Mann; came to United States in 1936 after early acting career; author or coauthor (with brother, Klaus Mann) of books about fate of Germans after Hitler came to power: *School of Barbarians* (1938), *Escape to Life* (1939), *The Other Germany* (1940), and *The Lights Go Down* (1940); was married to German actor Gustaf Gründgens and later to poet W. H. Auden. See *Current Biography* (Yearbook) 1940.

Obituary

N Y Times p44 S 3 '69

MARCIANO, ROCKY Sept. 1, 1923-Aug. 31, 1969 Former world heavyweight boxing champion; held perfect record, winning all of his forty-nine professional bouts since 1947; defeated ex-champion Joe Louis in non-title bout (1951); won world heavyweight title from Jersey Joe Walcott, September 23, 1952; retired undefeated, April 27, 1956; elected to Madison Square Garden's Hall of Fame in boxing (1967); killed in crash of private plane. See *Current Biography* (September) 1952.

Obituary

N Y Times p1+ S 1 '69; p44 S 2 '69

MARSHALL, WALTER P(ETER) Nov. 20, 1901-May 5, 1969 Former chairman (1965-66) and president (1948-65) of Western Union Telegraph Company; introduced such innovations as private wire services, computerized communications, and bomb alarm systems. See *Current Biography* (April) 1950.

Obituary

N Y Times p47 My 6 '69

MARTINELLI, GIOVANNI Oct. 22, 1885-Feb. 2, 1969 Italian-born opera singer; Metropolitan Opera's leading dramatic tenor for three decades; legendary for sunny temperament, ebullient style, powerful voice, and a fifty-seven-role repertory that included Verdi's taxing *Otello;* retired to become voice teacher in 1946; returned to lyric stage on rare occasions, the last in 1967. See *Current Biography* (January) 1945.

Obituary

N Y Times p1+ F 3 '69

MARVIN, CLOYD H(ECK) Aug. 22, 1889-Apr. 28, 1969 Educator; as president of George Washington University (1927-59) expanded it and reorganized its study programs; headed University of Arizona (1922-27). See *Current Biography* (December) 1949.

Obituary

N Y Times p45 Ap 29 '69

MAXWELL, RUSSELL L(AMONTE) Dec. 28, 1890-Nov. 24, 1968 Major General United States Army, retired; specialist in military supply and industrial mobilization from 1926 until his retirement from Army in 1946; vice-president of American Machine and Foundry Company from 1946 to 1958. See *Current Biography* (November) 1942.

Obituary

N Y Times p47 N 25 '68

MBOYA, TOM Aug. 15, 1930-July 5, 1969 Kenyan political leader; Minister of Economic Affairs since 1964; secretary general of the governing political party, the Kenya African National Union; chairman of the All-African Peoples Conference held in Ghana in 1958, a landmark in the African nationalist movement; assassinated in Nairobi. See *Current Biography* (June) 1959.

Obituary

N Y Times p1+ Jl 6 '69

MIES VAN DER ROHE, LUDWIG Mar. 27, 1886-Aug. 17, 1969 Architect; titan of the architectural revolution in which a confused technological age found its appropriate, orderly symbol in the spare, soaring skyscraper sheathed in glass; profoundly influenced international public taste through his tersely lined but painstakingly detailed buildings, such as the Seagram Building in Manhattan and the National Gallery in Berlin, and his elegant furniture creations, such as the steel-and-leather Barcelona chair; directed Bauhaus School of Design in Dessau, Germany (1930-33); headed School of Architecture at Illinois Institute of Technology (1938-58). See *Current Biography* (October) 1951.

Obituary

N Y Times p1+ Ag 19 '69

MILLER, GILBERT (HERON) July 3, 1884-Jan. 2, 1969 Broadway and London theatrical producer for half a century; known for his elegant staging of high comedy by Philip Barry, Somerset Maugham, and other masters of literate dialogue; introduced such British actors as Charles Laughton and Leslie Howard to the New York stage; produced, among other hits, *Journey's End* (1928-29), *Gigi* (1951-52), and his greatest success, *Victoria Regina* (1935-36), starring Helen Hayes. See *Current Biography* (April) 1958.

Obituary

N Y Times p1+ Ja 3 '69

MONAGHAN, FRANK Nov. 4, 1904-July 17, 1969 Historian; author; taught at Yale University (1933-43); wrote *John Jay, Defender of Liberty* (1935), a biography of America's first Chief Justice, and *This Was New York: the Nation's Capital in 1789* (1943); historian of the 1939 New York World's Fair. See *Current Biography* (November) 1943.

Obituary

N Y Times p25 Jl 19 '69

MOORE, DOUGLAS (STUART) Aug. 10, 1893-July 25, 1969 Composer of American folk operas; awarded 1951 Pulitzer Prize for his *Giants in the Earth* and 1958 New York Music Critics Circle Award for his *The Ballad of Baby Doe* (1956); retired as MacDowell Professor of Music and chairman of Columbia University's music department in 1962, after thirty-six years on faculty; wrote opera *Carry Nation* for University of Kansas Centennial (1966). See *Current Biography* (November) 1947.

Obituary

N Y Times p31 Jl 28 '69

NYSTROM, PAUL H(ENRY) Jan. 25, 1878-Aug. 17, 1969 Economist; professor emeritus of marketing at the Graduate School of Business of Columbia University; taught at Columbia, 1926-50; wrote *Retail Store Operation* (1937), among other books; applied his expertise to many business and business-related positions, including the presidency of the Limited Price Variety Stores Association, an organization of 5-and-10-cent stores. See *Current Biography* (March) 1951.

Obituary

N Y Times p43 Ag 19 '69

O'DANIEL, W(ILBERT) LEE Mar. 11, 1890-May 11, 1969 Democratic Governor of Texas (1939-41); United States Senator (1941-49); opponent of New Deal policies; became known as "Pappy" O'Daniel through his popular, homespun radio program, which advertised his flour milling business and featured songs of his own composition. See *Current Biography* (October) 1947.

Obituary

N Y Times p57 My 12 '69

ONÍS, HARRIET (VIVIAN WISHNIEFF) DE June 1, 1899-Mar. 14, 1969 Translator; editor; translated over forty volumes of literature, mostly Latin American, from Spanish and Portuguese into English; received 1967 P.E.N. Club award for her translation of *Sagarana*, a collection of short stories by the Brazilian João Guimares Rosa. See *Current Biography* (April) 1957.

Obituary

N Y Times p93 Mr 16 '69

OSBORN, FAIRFIELD Jan. 15, 1887-Sept. 16, 1969 Naturalist; conservationist; author; as president of New York Zoological Society (1940-68), promoted improvements in Bronx Zoological Park and New York Aquarium; founder (1947) and first president of Conservation Foundation; expounded conservationist views in books *Our Plundered Planet* (1948) and *The Limits of the Earth* (1953). See *Current Biography* (September) 1949.

Obituary

N Y Times p47 S 17 '69

PAPEN, FRANZ VON Oct. 29, 1879-May 2, 1969 Former German diplomat; politician; Chancellor (June-November 1932) who helped to establish the Third Reich; named Vice-Chancellor in Hitler's Cabinet (1933); sent to Austria in 1934 to pave way for 1938 Nazi take-over; as Ambassador to Turkey during World War II organized German espionage activities there; acquitted by Nuremberg tribunal in 1946; wrote memoirs in retirement. See *Current Biography* (June) 1941.

Obituary

N Y Times p1+ My 3 '69

PEARSON, DREW Dec. 13, 1897-Sept. 1, 1969 Journalist; radio commentator; collaborated (1932-42) with Robert S. Allen and later with Jack Anderson on daily syndicated newspaper column *Washington Merry-Go-Round*, exposing activities of prominent military and government figures; author or coauthor of several books, including *U.S.A.—Second Class Power?* (1958) and *The Case Against Congress* (1968). See *Current Biography* (May) 1941.

Obituary

N Y Times p1+ S 2 '69

PEGLER, (JAMES) WESTBROOK Aug. 2, 1894-June 24, 1969 Ultraconservative former newspaper columnist; won 1941 Pulitzer Prize for his labor union racketeering exposés; wielded his scathing, often malevolent style like a weapon in widely syndicated columns for the New York *World-Telegram and Sun* (1933-44) and for the King Features Syndicate (1944-62); wrote for John Birch Society's *American Opinion* (1962-64). See *Current Biography* (March) 1940.

Obituary

N Y Times p1+ Je 25 '69

PIKE, JAMES A(LBERT) Feb. 14, 1913-Sept. 2 (?), 1969 Clergyman; joined Episcopal Church in 1944; ordained in 1946; chaplain and head of department of religion at Columbia University (1949-52); dean of Cathedral of St. John the Divine (1952-58); Bishop of California (1958-66); champion of civil rights, planned parenthood, and social reforms; assailed by fellow churchmen for rejecting basic church doctrines; explored spiritualism after death of son (1966); found dead in Judaean wilderness during visit to Israel. See *Current Biography* (May) 1957.

Obituary

N Y Times p1+ S 8 '69

PIRE, DOMINIQUE GEORGES HENRI Feb. 10, 1910-Jan. 30, 1969 Belgian Dominican priest; won 1958 Nobel Peace Prize for his work with refugees; founded Aid to Displaced Persons in 1949; built University of Peace at Huy, Belgium and other rescue units and villages for the hopelessly uprooted in other parts of Europe, in Pakistan, and in India. See *Current Biography* (May) 1959.

Obituary

N Y Times p39 Ja 31 '69

POOLE, LYNN Aug. 11, 1910-Apr. 14, 1969 Public relations director of Johns Hopkins University (1946-65); in 1948 created one of TV's first educational programs, *The Johns Hopkins Science Review;* planned and hosted that Peabody Award-winning program (later called *File 7*) until early 1960's; wrote several books on science. See *Current Biography* (December) 1954.

Obituary

N Y Times p47 Ap 16 '69

POPE, ARTHUR UPHAM Feb. 7, 1881-Sept. 3, 1969 American authority on history and culture of Iran; author of six-volume *A Survey of Persian Art* (1938) and other works; founded (1928) American Institute for Iranian Art and Archeology, known since 1947 as Asia Institute, and served as its chancellor and director until 1953. See *Current Biography* (July) 1947.

Obituary

N Y Times p47 S 4 '69

REES, EDWARD H(ERBERT) June 3, 1886-Oct. 25, 1969 Former United States Republican Representative from Kansas (1937-60); chairman of the Post Office and Civil Service Committee (1947-48; 1953-54). See *Current Biography* (January) 1958.

Obituary

N Y Times p82 O 26 '69

RINEHART, STANLEY M(ARSHALL), JR. Aug. 18, 1897-Apr. 26, 1969 Retired publisher; founded Farrar & Rinehart in 1929, which became Rinehart & Company in 1946, and Holt, Rinehart & Winston in 1960; major publisher of college textbooks since 1934. See *Current Biography* (December) 1954.

Obituary

N Y Times p92 Ap 27 '69

ROBINSON, WILLIAM E(DWARD) June 27, 1900-June 6, 1969 Businessman; executive vice-president (1948-54) and publisher (1954) of New York *Herald Tribune;* president (1955-58) and chairman of the board and chief executive officer (1958-61) of the Coca Cola Company, which attained a record sales volume under his direction. See *Current Biography* (February) 1958.

Obituary

N Y Times p93 Je 8 '69

RUSSELL, PEE WEE Mar. 27, 1906-Feb. 15, 1969 Jazz clarinetist; known for adventurous, imaginative, and eloquent solos; played with Dixieland groups and small jazz combos for more than forty years. See *Current Biography* (August) 1944.

Obituary

N Y Times p77 F 16 '69

SAPOSS, DAVID Feb. 22, 1886-Nov. 13, 1968 Labor historian and economist; chief economist on National Labor Relations Board (1935-40); chief economic adviser on labor production to War Production Board during World War II; after war, supervised manpower statistics for Office of Military Government for Germany in West Berlin and was on staff of the Economic Cooperative Administration in Paris; wrote *A History of the Labor Movement of the United States* (1918) and *Left Wing Unionism* (1926), among other books. See *Current Biography* (November) 1940.

Obituary

N Y Times p37 N 16 '68

SAUD, KING OF SAUDI ARABIA Jan. 15, 1902-Feb. 23, 1969 Former ruler of Saudi Arabia (1953-64); brought his oil-rich country near bankruptcy with his lavish spending; left much of actual governing to his brother Faisal and abdicated in his favor in 1964; spent years of exile in Athens. See *Current Biography* (April) 1954.

Obituary

N Y Times p1+ F 24 '69

SCARBROUGH, (LAWRENCE) ROGER LUMLEY, 11th EARL OF July 27, 1896-June 29, 1969 Former Lord Chamberlain (1952-63), the principal administrative official, in charge of royal ceremonials, in the British Court, who was best known as the official censor of plays; Conservative Member of Parliament (1922-37); Governor of Bombay (1937-43). See *Current Biography* (January) 1958.

Obituary

N Y Times p39 Je 30 '69

SCHERER, PAUL (EHRMAN) June 22, 1892-Mar. 26, 1969 Lutheran minister; educator; pastor of Evangelical Lutheran Church of the Holy Trinity in New York City (1920-45); taught at Union Theological Seminary (1945-60). See *Current Biography* (May) 1941.

Obituary

N Y Times p43 Mr 27 '69

SCHMITT, BERNADOTTE E(VERLY) May 19, 1886-Mar. 22, 1969 Historian; educator; author; authority on modern European history; won 1931 Pulitzer Prize for his controversial *The Coming of the War, 1914* (1930), which attributed guilt for World War I to Germany; taught at the University of Chicago (1922-46); chief of German War Documents Project (1949-52). See *Current Biography* (December) 1942.

Obituary

N Y Times p45 Mr 24 '69

SHAHN, BEN(JAMIN) Sept. 12, 1898-Mar. 14, 1969 Artist; created paintings, murals, and posters that often told a story and espoused liberal social or political causes; combined social realism and a kind of poetic surrealism; gained initial fame with series of satirical paintings depicting trial and execution of Sacco and Vanzetti (1932); one of two American painters represented at 1954 Venice Biennale. See *Current Biography* (December) 1954.

Obituary

N Y Times p1+ Mr 15 '69

SHEIL, BERNARD J(AMES) Feb. 18, 1888-Sept. 13, 1969 Roman Catholic prelate; championed civil rights, workers, and the urban poor; auxiliary bishop of Archdiocese of Chicago since 1928; founder (1930) of Catholic Youth Organization, and director until 1954; pastor of St. Andrew's parish, Chicago (1935-66); appointed assistant to Pontifical Throne (1953); named titular archbishop by Pope John XXIII (1959). See *Current Biography* (December) 1968.

Obituary

N Y Times p93 S 14 '69

SINCLAIR, UPTON (BEALL, JR.) Sept. 20, 1878-Nov. 25, 1968 Author; crusader for utopian Socialism and related causes; wrote ninety books, including *The Jungle*, which led to his fame and to passage of the first Food and Drug Act (1906); member of Socialist party (1902-34); barely lost gubernatorial election on Democratic ticket in California in 1934; nominated for Nobel Prize (1932); won Pulitzer Prize for *Dragon's Teeth*, the third novel in his Lanny Budd series (1943). See *Current Biography* (December) 1962.

Obituary

N Y Times p1 N 26 '68

SIPLE, PAUL A(LLMAN) Dec. 18, 1908-Nov. 25, 1968 Polar explorer and geographer; biologist; youngest member of first Byrd Antarctic expedition (1928-30); chief biologist of second Byrd Antarctic expedition (1933-35); chief geographer and navigator of third Byrd Antarctic expedition (1939-40); directed American scientific investigations at South Pole in International Geophysical Year, 1957; science adviser to Research and Development Department of the Army (1946-63); author of four books, including *90 Degrees South*. See *Current Biography* (February) 1957.

Obituary

N Y Times p47 26 '68

SITWELL, SIR (FRANCIS) OSBERT (SACHEVERELL) Dec. 6, 1892-May 4, 1969 British poet; essayist; novelist; with his brother Sacheverell and his sister the late Dame Edith Sitwell was a literary *enfant terrible* of post-World-War-I England, attacking Philistinism and the *nouveau riche;* wrote celebrated five-volume autobiography, *Left Hand, Right Hand!* (1945-50). See *Current Biography* (September) 1965.

Obituary

N Y Times p47 My 6 '69

SLIM, MONGI Sept. 15, 1908-Oct. 23, 1969 Tunisian statesman; leader of the Nwo-Destour party, which spearheaded the struggle for Tunisia's independence from France; Ambassador to the United States and Canada (1956-61); president of the United Nations General Assembly (1961-62). See *Current Biography* (March) 1958.

Obituary

N Y Times p42 O 24 '69

SMITH, COURTNEY (CRAIG) Dec. 20, 1916-Jan. 16, 1969 President of Swarthmore College since 1953; previously taught English at Princeton University for seven years beginning in 1946; served as the American secretary for Rhodes Scholarships; champion of academic freedom during repressive era of McCarthyism; died of heart attack during campus demonstration by Afro-American Student Society. See *Current Biography* (December) 1959.

Obituary

N Y Times p1+ Ja 17 '69

SOLH, SAMI 1890-Nov. 6, 1968 Former Premier of Lebanon; a leading pro-Western Arab; first appointed to premiership in 1942; ended his seventh and last premiership in 1958, when threatened assassination by Lebanese rebels drove him into temporary exile. See *Current Biography* (February) 1958.

Obituary

N Y Times p47 N 7 '68

STEINBECK, JOHN (ERNST) Feb. 27, 1902-Dec. 20, 1968 Novelist; won the Pulitzer Prize for his classic work of social protest, *The Grapes of Wrath* (1939), the moving story of a dispossessed dustbowl farm family's pathetic migration to California during the Depression; wrote twenty-three other works of fiction, including the tragic fable *Of Mice and Men* (1937); was awarded the Nobel Prize in 1962. See *Current Biography* (May) 1963.

Obituary

N Y Times p1+ D 21 '68

STONE, WILLIAM S(EBASTIAN) Jan. 6, 1910-Dec. 2, 1968 United States Air Force General; air deputy to the commander at Supreme Headquarters Allied Powers in Europe (SHAPE) since 1966; previously superintendent of the Air Force Academy; holder of the Legion of Merit with two oak leaf clusters for service during and after World War II. See *Current Biography* (June) 1960.

Obituary

N Y Times p50 D 3 '68

STRATEMEYER, GEORGE E(DWARD) Nov. 24, 1890-Aug. 9, 1969 United States Air Force General; commanded Army Air Force in China-Burma-India Theatre during World War II; chief of Air Defense Command (1946-48) and Continental Air Command (1948-49); commanding general of Far East Air Forces under General Douglas MacArthur from 1949 until retirement in 1952. See *Current Biography* (February) 1951.

Obituary

N Y Times p35 Ag 11 '69

SULZBERGER, ARTHUR HAYS Sept. 12, 1891-Dec. 11, 1968 Board chairman of the New York *Times* (since 1957); joined the newspaper as general manager in 1918 and succeeded his late father-in-law, Adolph S. Ochs, as publisher in 1935; during twenty-six years as publisher, supervised the *Times*'s rapid growth in technology, specialized news coverage and analysis, and circulation. See *Current Biography* (November) 1953.

Obituary

N Y Times p21+ D 12 '68

SWARTHOUT, GLADYS Dec. 25, 1904-July 7, 1969 Singer; mezzo-soprano soloist of the Metropolitan Opera Company (1929-45); renowned for her portrayal of Bizet's Carmen; performed on radio, in concert, and in five movies, including *Rose of the Rancho* (1936); retired in 1956. See *Current Biography* (March) 1944.

Obituary

N Y Times p34 Jl 9 '69

SWING, RAYMOND GRAM Mar. 25, 1887-Dec. 20, 1968 Radio news commentator; in the 1930's attracted 5,000,000 network listeners with his low-key delivery of cogent analyses; began to decline in popularity in 1945, when the House Committee on Un-American Activities harrassed him for his liberal views; political commentator for Voice of America (1959-64); author of several books, including *Good Evening: A Professional Memoir*. See *Current Biography* (January) 1940.

Obituary

N Y Times p23 D 24 '68

TAYLOR, ROBERT Aug. 5, 1911-June 8, 1969 Actor; Hollywood film star long associated with MGM; idolized as the handsome, glamorous leading man in such 1930's films as *Magnificent Obsession* and *Camille;* continued to exert strong box-office draw during the 1940's and 1950's in such films as *Billy the Kid* (1940), *Quo Vadis* (1950), and *Ivanhoe* (1953); featured in 1961-62 TV series *The Detectives*. See *Current Biography* (May) 1952.

Obituary

N Y Times p1+ Je 9 '69

THOMAS, NORMAN (MATTOON) Nov. 20, 1884-Dec. 19, 1968 Respected elder statesman of American Socialism; former Presbyterian clergyman; pacifist; joined Socialist party in 1918 and gradually assumed leadership of the party after the death of Eugene Debs. in 1926; was the Socialist candidate in the six Presidential elections between 1928 and 1948. See *Current Biography* (July) 1962.

Obituary

N Y Times p1+ D 20 '68

THYE, EDWARD J(OHN) Apr. 26, 1896-Aug. 28, 1969 Republican Governor of Minnesota (1943-46); United States Senator (1947-59); promoted interests of farmers and small businessmen; supported legislation for civil rights, aid to education, improved labor relations, and foreign aid. See *Current Biography* (October) 1951.

Obituary

N Y Times p26 Ag 29 '69

TSHOMBE, MOISE (-KAPENDA) Nov. 10, 1919-June 29, 1969 Congolese political leader; led secession of Katanga Province from newly independent Congo in 1960; president of Katanga until its collapse in 1963; Premier of united Congo (1963-65) until dismissed by President Kasavubu who feared his power; at his death a prisoner in Algeria after being kidnapped in Europe two years ago. See *Current Biography* (December) 1961.

Obituary

N Y Times p1+ Je 30 '69

TWEED, HARRISON Oct. 18, 1885-June 16, 1969 Lawyer; organization official; outstanding promoter of legal aid for the underprivileged; former president of American Law Institute and National Legal Aid Association. See *Current Biography* (January) 1950.

Obituary

N Y Times p47 Je 17 '69

WANGER, WALTER July 11, 1894-Nov. 18, 1968 Motion picture producer; between 1919 and 1963 produced such hits as *Queen Christina,* and *Stagecoach* and such failures as *Joan of Arc;* was president of the Academy of Motion Picture Arts and Sciences from 1939 to 1945; served four months in jail in 1952 for fatal assault on talent agent allegedly disrupting his marriage. See *Current Biography* (June) 1947.

Obituary

N Y Times p41 N 19 '68

WARBURG, JAMES P(AUL) Aug. 18, 1896-June 3, 1969 Financier; prolific writer on economic and foreign policy; made fortunes in banking and in investments in the Polaroid Corporation; was a member of President Roosevelt's "brain trust"; served as deputy director of the Office of War Information during World War II; in his books proposed a liberal-democratic approach to domestic and world problems and generally disagreed with American Cold War policies. See *Current Biography* (April) 1948.

Obituary

N Y Times p47 Je 4 '69

WERTH, ALEXANDER Feb. 4, 1901-Mar. 5, 1969 British journalist; author; expert on the Soviet Union; stationed there as World War II newspaper correspondent; wrote for the *Nation* (1949-53); author of *Last Days of Paris* (1941) and *Russia at War: 1941-45* (1964) and some fifteen other books on France, Russia, and World War II. See *Current Biography* (April) 1943.

Obituary

N Y Times p29 Mr 8 '69

WHITE, ALEXANDER M(OSS) Mar. 24, 1904-Nov. 29, 1968 Museum administrator; banker; managing partner in the investment banking firm of White, Weld & Co. (1930-65); president of Brooklyn Children's Aid Society (1939-40); sixth president of the American Museum of Natural History in New York City (1951-68). See *Current Biography* (July) 1951.

Obituary

N Y Times p45 N 30 '68

WHITE, JOSH Feb. 11, 1908-Sept. 5, 1969 Folk singer; attained height of popularity in 1940's with recordings and nightclub renditions of blues, spirituals, folk ballads, and Southern prison songs; appeared in play *John Henry* (1940) and other Broadway shows; made successful tours of Europe in 1950's. See *Current Biography* (August) 1944.

Obituary

N Y Times p29 S 6 '69

WHITNEY, COURTNEY May 20, 1897-Mar. 21, 1969 Retired major general, United States Army; confidant and chief aide of General Douglas MacArthur during occupation of Japan and Korean War; resigned from Army when Truman relieved MacArthur of Korean command in 1951; wrote *MacArthur, His Rendezvous with History* (1956). See *Current Biography* (June) 1951.

Obituary

N Y Times p33 Mr 22 '69

WILGRESS, (LEOLYN) DANA Oct. 20, 1892-July 21, 1969 Canadian diplomat; represented Canada in Moscow (1942-47), in Berne (1947-49), and in London (1949-52); Undersecretary of State for External Affairs (1952-53); permanent Canadian representative to NATO council in the mid-1950's; chairman of Canada-United States Permanent Joint Defense Board (1959-66). See *Current Biography* (January) 1954.

Obituary

N Y Times p47 Jl 22 '69

WOLCOTT, JESSE P(AINE) Mar. 3, 1893-Jan. 28, 1969 Former Republican Congressman from Michigan's Seventh District (1931-56); chairman of the House Banking and Currency Committee (1947-48); board chairman of Federal Deposit Insurance Corporation until his retirement in 1964. See *Current Biography* (December) 1949.

Obituary

N Y Times p41 Ja 29 '69

WOOD, ROBERT E(LKINGTON) June 13, 1879-Nov. 6, 1969 Retailer; was associated with Sears, Roebuck & Company as vice-president (1924-28), president (1928-39), chairman (1939-54), and director (until 1968); built Sears into the world's largest merchandising concern; known for right-wing political views as acting chairman of the America First Committee. See *Current Biography* (May) 1941.

Obituary

N Y Times p35 N 7 '69

WOOLF, LEONARD (SIDNEY) Nov. 25, 1880-Aug. 14, 1969 British author, editor, and publisher; a leader in the Bloomsbury group, the circle of intellectuals that dominated the British literary scene before World War I; founded the Hogarth Press with his wife, the novelist Virginia Woolf, in 1917; wrote, among other books, *After the Deluge* (1931-51); and the autobiographical *Growing* (1960), *Sowing* (1961), and *Beginning Again* (1964). See *Current Biography* (December) 1965.

Obituary

N Y Times p39 Ag 15 '69

BIOGRAPHICAL REFERENCES

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American Men of Science 11th ed (1965-68)
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Directory of Medical Specialists (1965)

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Who is Who in Music (1951)
Who's Who, 1969-70
Who's Who in Advertising (1963)
Who's Who in America, 1968-69
Who's Who in American Art (1966)
Who's Who in American Education, 1967-68
Who's Who in American Politics, 1967-68
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Who's Who in Foreign Correspondence, 1956-57
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Who's Who in Italy, 1957-58
Who's Who in Latin America Pts 1-7 (1946-51)
Who's Who in Library Service (1966)
Who's Who in Malaysia, 1967
Who's Who in Music, 1969
Who's Who in New England (1949)
Who's Who in New York, 1960
Who's Who in New Zealand (1965)
Who's Who in Philosophy (1952)
Who's Who in Publishing (1965)
Who's Who in Railroading in North America (1959)
Who's Who in Space, 1966-67
Who's Who in Spain, 1965
Who's Who in Switzerland: 1968-69
Who's Who in the East, 1970-71
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Who's Who in the Netherlands, 1962-63
Who's Who in the South and Southwest, 1967-68
Who's Who in the Theatre (1967)
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Who's Who in the USSR, 1965-66
Who's Who in the West, 1969-70
Who's Who in the Arab World, 1967-68
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PERIODICALS AND NEWSPAPERS CONSULTED

ALA Bul—American Library Association Bulletin
After Dark—After Dark
Am Artist—American Artist
Am Assn Univ Women J—Journal of the American Association of University Women
Am Bar Assn J—American Bar Association Journal
Am Hist R—American Historical Review
Am Pol Sci R—American Political Science Review
Am Scholar—American Scholar
Am Sociol R—American Sociological Review
Am W—American Weekly (discontinued)
America—America
Américas—Américas (incorporating Bul Pan Am Union)
Ann Am Acad—Annals of the American Academy of Political and Social Science
Arch Forum—Architectural Forum, The Magazine of Building
Arch Rec—Architectural Record
Archaeology—Archaeology: A Magazine Dealing with the Antiquity of the World
Art N—Art News
Arts—Arts
Arts & Arch—Arts & Architecture
Atlan—Atlantic Monthly
Aviation W—Aviation Week and Space Technology

Barrons—Barron's
Bet Hom & Gard—Better Homes and Gardens
Book-of-the-Month Club N—Book-of-the-Month Club News
Book W—Book Week
Bsns W—Business Week
Bul Atomic Sci—Bulletin of the Atomic Scientists

Can Hist R—Canadian Historical Review
Cath World—Catholic World
Chem & Eng N—Chemical and Engineering News
Christian Cent—Christian Century
Christian Sci Mon—Christian Science Monitor
Colliers—Collier's (discontinued)
Commonweal—Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Coronet—Coronet
Cosmop—Cosmopolitan
Cue—Cue
Cur Hist—Current History

Dance Mag—Dance Magazine

Ebony—Ebony
Ed—Education
Ed & Pub—Editor & Publisher
Ed Res Reports—Editorial Research Reports
Encounter—Encounter
Esquire—Esquire
Etude—Etude (discontinued)

Facts on File—Facts on File
For Affairs—Foreign Affairs
For Policy Bul—Foreign Policy Bulletin
Forbes—Forbes
Fortune—Fortune

Guardian—Guardian (formerly Manchester Guardian)
Gen Army—Generals of the Army and the Air Force and Admirals of the Navy (discontinued)
Good H—Good Housekeeping

Harper—Harper's Magazine
Hi Fi—High Fidelity; The Magazine for Music Listeners
Hi-Fi/Stereo R—Hi-Fi/Stereo Review
Holiday—Holiday
House & Gard—House & Garden

Illus Lond N—Illustrated London News

J Am Med Assn—Journal of the American Medical Association

Ladies Home J—Ladies' Home Journal
Lib J—Library Journal
Life—Life
London Observer—London Observer
Look—Look

McCalls—McCall's
Macleans Mag—Maclean's Magazine
Mag Wall St—Magazine of Wall Street and Business Analyst
Mlle—Mademoiselle
Mus Am—Musical America
Mus Courier—Musical Courier (discontinued)
Mus Mod Art—Museum of Modern Art Bulletin

NEA J—Journal of the National Education Association
N Y Herald Tribune—New York Herald Tribune (discontinued)
N Y Herald Tribune Bk R—New York Herald Tribune Book Review (discontinued)
N Y Post—New York Post
N Y Rev of Books—New York Review of Books
N Y Sunday News—New York Sunday News
N Y Times—New York Times
N Y Times Bk R—New York Times Book Review
N Y Times Mag—New York Times Magazine
N Y World-Telegram—New York World-Telegram and Sun (discontinued)
N Y World Journal Tribune—New York World Journal Tribune (discontinued)
Nat Geog Mag—National Geographic Magazine
Nat Observer—National Observer
Nation—The Nation
Nations Bsns—Nation's Business
Nature—Nature
New Engl Q—New England Quarterly
New Repub—New Republic
New Statesm—New Statesman
New York—New York Magazine
New Yorker—New Yorker
Newsday—Newsday
Newsweek—Newsweek

Opera N—Opera News

Pol Sci Q—Political Science Quarterly
Pop Sci—Popular Science Monthly
Ptr Ink—Printers' Ink
Pub W—Publishers' Weekly

Read Digest—Reader's Digest
Reporter—The Reporter (discontinued)

Sat Eve Post—Saturday Evening Post
Sat Night—Saturday Night
Sat R—Saturday Review
Sch & Soc—School and Society
Sci Am—Scientific American
Sci Mo—Scientific Monthly (combined with Science)
Sci N L—Science News Letter
Science—Science (incorporating Sci Mo)
Show—Show (discontinued)
Show Bsns Illus—Show Business Illustrated (discontinued)
Spec—Spectator
Sport—Sport
Sports Illus—Sports Illustrated
Sr Schol—Senior Scholastic

Theatre Arts—Theatre Arts (discontinued)
This Week—This Week Magazine
Time—Time
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail—Toronto Globe and Mail
Travel—Travel

U N Rev—United Nations Review
U S Dept State Bul—United States Department of State Bulletin
U S News—U.S. News & World Report

Variety—Variety
Village Voice—Village Voice
Vital Speeches—Vital Speeches of the Day
Vogue—Vogue

Wall St J—Wall Street Journal
Washington (D.C.) Post—Washington Post
Wilson Lib Bul—Wilson Library Bulletin

Yale R—Yale Review

CLASSIFICATION BY PROFESSION—1969

ADVERTISING
- Greene, Nancy

AGRICULTURE
- Chavez, Cesar
- Hardin, Clifford M.
- Plaza, Galo
- Poage, W. R.

ARCHAEOLOGY
- Glueck, Nelson

ARCHITECTURE
- Abrams, Charles
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ART
- Albright, Ivan
- Baur, John I. H.
- Dine, Jim
- Heliker, John
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- Lichtenstein, Roy
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- Olitski, Jules
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- Anders, William A.
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AVIATION
- Anders, William A.
- Armstrong, Neil
- Borman, Frank
- Crossfield, A. Scott
- Gray, Harold E.
- Lovell, James A., Jr .

BUSINESS
- Abrams, Charles
- Blount, Winton M.
- Evers, Charles
- Gibson, Robert W., Jr.
- Gray, Harold E.
- Greene, Nancy
- Haack, Robert W.
- Hardin, Clifford M.
- Hickel, Walter J.
- Kennedy, David M.
- Mott, C. S.
- Packard, David
- Shultz, George P.
- Smallpeice, Sir Basil
- Sullivan, Leon H.

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- Sokolow, Anna
- Verdy, Violette
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- Freeman, John
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- Allen, James E., Jr.
- Berryman, John
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- Koontz, Elizabeth D.
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- Shultz, George P.
- Weiss, Paul
- Wigman, Mary
- Wilbur, Dwight L.
- Yarmolinsky, Adam

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- Crossfield, A. Scott
- Packard, David

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- Haack, Robert W.
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- Charles, Prince of Wales
- Freeman, John
- Heinemann, Gustav
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- Ojukwu, Chukuemeka Odumegwu
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- Plaza, Galo
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- Vo Nguyen Giap

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- Chisholm, Shirley
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McCracken, Paul W.
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Poage, W. R.
Rafferty, Max
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Lillehei, C. Walton
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Kott, Jan
McCarthy, Mary
Macdonald, Dwight
Marcuse, Herbert
Plimpton, George
Rafferty, Max
Redding, Saunders
Singer, Isaac Bashevis
Sontag, Susan
Spock, Benjamin
Weiss, Paul
Wiggins, J. R.
Wigman, Mary

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Alexander, Willis W.
Chavez, Cesar
Cranston, Alan
Dix, William S.
Evers, Charles
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Wood, Louise A(letha) Jul 61
Wood, Natalie Apr 62
Wood, Robert E(lkington) obit Dec 69
Woodcock, George Feb 64
Woods, Bill M(ilton) May 66
Woods, George D(avid) Jul 65
Woodsmall, Ruth F(rances) obit Jul 63
Woodward, Robert F(orbes) Dec 62
Woolf, Leonard (Sidney) biog Dec 65 obit Oct 69
Woolley, Monty obit Jun 63
Woolton, Frederick James Marquis, 1st Earl obit Feb 65
Woolwich, Bishop Suffragan of See Robinson, J. Feb 65
Wootton, Barbara (Frances), Baroness Wootton of Abinger Feb 64
Worth, Irene May 68
Wright, Irving S(herwood) Oct 68
Wright, Jane C(ooke) May 68
Wright, John J(oseph) Feb 63
Wright, Sir Michael (Robert) Jul 61
Wright, Mickey Jan 65
Wright, Richard obit Jan 61
Wright, Robert Alderson Wright, Baron obit Sep 64
Wynn, Ed obit Jul 66
Yadin, Yigael Feb 66
Yamaskaki, Minoru Mar 62
Yapes, Narciso Oct 66
Yarmolinsky, Adam Mar 69
Yastrzemski, Carl (Michael) May 68
Yates, Herbert (John) obit Mar 66
Yegorov, Boris (Borisovitch) Mar 68
Yevtushenko, Yevgeny (Alexandrovich) Feb 63
Yorty, Sam(uel William) Jan 67
Yoshida, Shigeru obit Jan 68
Youlou, Fulbert Dec 62
Young, John W(atts) Jun 65
Young, Owen D. obit Sep 62
Young, Whitney M(oore), Jr. Apr 65
Zacharias, Ellis M(ark) obit Oct 61
Zacharias, Jerrold (Reinach) Feb 64
Zadkine, Ossip (Joselyn) obit Jan 68
Zahedi, Fazlollah obit Nov 63
Zapf, Hermann Jan 65
Zeffirelli, Franco Dec 64
Zellerbach, J(ames) D(avid) obit Nov 63
Zernike, Frits obit Apr 66
Zog I obit Jun 61
Zorach, William biog Feb 63 obit Jan 67
Zorlu, Fatin Rustu obit Nov 61
Zubrod C(harles) Gordon Jan 69

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